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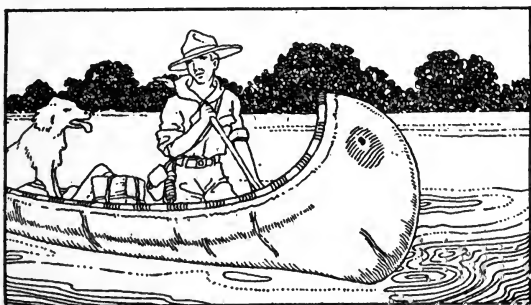
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TORONTO

# GOOD ENGLISH

BY  
HENRY SEIDEL CANBY  
AND  
JOHN BAKER OPDYCKE



ILLUSTRATIONS BY  
MAUD AND MISKA PETERSHAM

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## PREFACE

ALTHOUGH there has been a deluge of writing upon good English, the theory of composition in our language has been little changed since the days of those good old rhetorics of the later nineteenth century that every textbook maker mentions by way of honorable reference in his preface. But the practice of teaching written and oral English has altered, and is altering, with startling rapidity; and this is the sufficient excuse for another book in the field of elementary instruction. Rhetoric in the 'nineties was discipline plus instruction; rhetoric today is instruction plus stimulation. We are thinking less of rules and more of writing and speaking; we are working less among abstract principles drawn from masterpieces, and more in the laboratory of actual experience where each and all are busy with experiments leading toward a prose that may unlock the lips and speed the pen. For such an endeavor a textbook cannot be too fresh and apposite, or too closely related to the moving thought and emotion of the time.

Not a book of the scores of manuals upon English that have been published since this new view of rhetoric began, but will show somewhere, somehow, a response to the call of the new generation for bread instead of stones. Praise is due them. Yet the older masters were not so graceless as our modérns seem to believe. They grasped some essentials of practical teaching that this adventurous age is prone

to forget. The books they wrote may have been weighted with abstractions; at least they published no inchoate encyclopedias of miscellaneous experiment. They were aware that there are principles underlying expression; they knew that a book on composition, like a book on chemistry or the theory of sin, must have a beginning, a middle, and an end. This they never forget; and their students were never allowed to forget it as they read.

Is it possible to make a book upon composition that gets somewhere definitely; that is organized—and yet experimental in its method, informal in its treatment, and related to English as it is written or spoken rather than to rhetoric as the doctrinaire has devised it in his brain? It is not only possible, it is necessary, if, from our teaching of English, we are to get results.

This textbook on Good English is offered as a labor in this very field. It is offered to those who believe with the authors that the teaching of composition may be as informal, as flexible, as vital as the living speech itself, and yet never lose sight of a harmonious development and a definite goal.

The plan of the book speaks for itself in the table of contents. We have chosen our categories, not in medieval fashion from the logical abstractions of the subject, but from the real needs of the youth of from twelve to fifteen. Unity, Coherence, and Emphasis, or the Composition, the Paragraph, the Sentence,—these are not the handles by which a boy would grasp expression and subdue it to his use. We have chosen a more sympathetic classification. And once this change is made, the rest is easy. To be clear, one *must* be coherent, one must write good paragraphs; to be interesting, one must use right words; to be convincing, one must be emphatic; and thus the fundamental principles and divisions of rhetoric come in when they are needed, and

are no longer rules merely, to be learned and quickly forgotten.

Again, Narration, Exposition, Argument, Description, — these are the “forms of discourse.” But who sets out to write Narration or Exposition at the age of fifteen, unless commanded! It is stories we write, or letters, or essays on this or that. And in such a fashion is this book arranged. Letters come first in each chapter, because it is usually in the writing of a letter that the need for good expression is first brought home to the youth. A letter is something that needs to be done, not an exercise merely for practice under command. He feels his deficiencies more sharply then; sees most clearly what full expression may demand of him. Indeed, it is one task to teach sentence structure or paragraph development for its own sake; it is another, and a far easier one, to teach them to pupils who have wrestled with business letters or explanations, and failed in clearness because these useful tools of composition were not adequately controlled.

And finally, we have not been so oblivious of psychology as to forget that in every process of writing and speaking, preparation comes first and expression afterward. Sometimes it is not possible, or practicable, to separate them in teaching; but, whenever expedient, the lessons that follow are constructed with a view to the natural progression from a kindling mind to the written or spoken word.

Such is the idea and such the plan of the book; and its text falls easily and naturally into lessons with accompanying sets of exercises. To have made, however, all the lessons exactly identical in length and difficulty would have led to a confusion of that very sense of unified development for which we have striven. Some lessons must be harder than others because some subjects cannot be divided for

treatment without evident loss. Some lessons will take longer for the class as a whole to master, just as any lesson will be more difficult for a few pupils in each group than for the rest. It is not possible to lift the responsibility for adjusting subject matter to capability from the shoulders of the teacher, where it belongs; but the division scheme of this book will make the task easy and profitable.

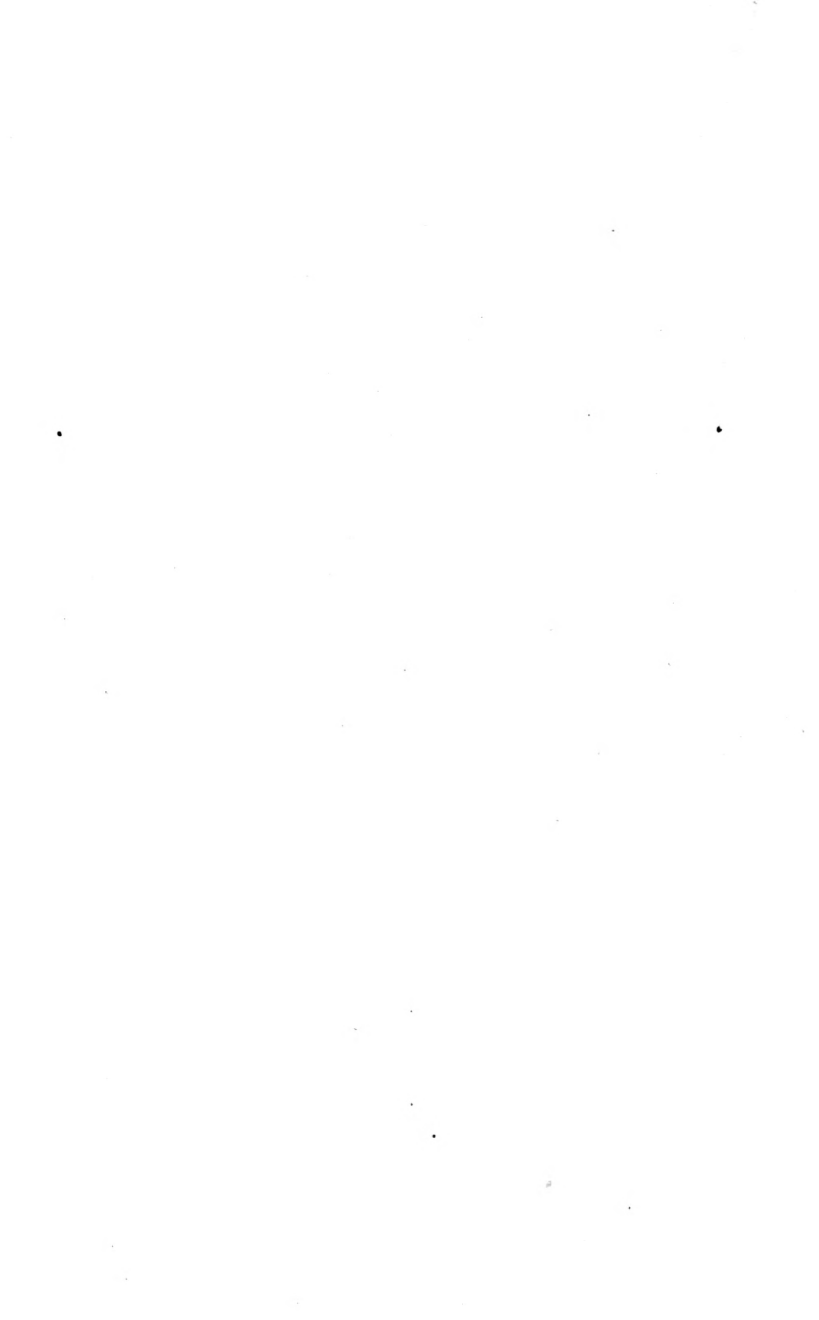
The aids to expression — grammar, punctuation, capitalization, spelling — which are not composition, and yet must be mastered before or beside it, have been given due weight in this text. Sometimes they are inseparable from an explanation of how to write — as with punctuation in letter writing or common errors in the revision of written work — and then they will be found in the lessons where they belong. But often it is for reference chiefly that the student will need them; and therefore these appendices, brief but comprehensive, have been placed together conveniently at the end of the book.

The *Elements of Composition*, by the same authors, where the art and practice of writing are set forth for students more mature in years and experience, will prove a good companion to this volume. The two books have one ideal in common: clear and interested thinking, accurate and expressive writing, true and vigorous speaking for the next generation in America.

The selections from James T. Fields, John G. Saxe, and Elizabeth Stuart Phelps are used by permission of, and by special arrangement with, the Houghton, Mifflin Company, the authorized publishers; the Lincoln letters are quoted by permission of the Century Company; and the Stevenson letter by permission of Charles Scribner's Sons. The authors are also under obligation to the following for their generous response to requests for permission to use illus-



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## HOW TO USE THIS BOOK

A GOOD textbook should not be a machine; it should have the flexibility and power of adjustment of life itself. It should be usable in one fashion for a class of backward students and in still another for a group varied in ability; it should cap the needs of the boy whose English comes by descent and yet be valuable for the son of an immigrant. Specific, mechanical directions designed to encourage the teaching of the same paragraphs and the same exercises at the same time and in the same sequence for every student, everywhere, are not only impertinent, they attack the very principle of good teaching of English. It is not only mechanics that we would teach, but the power of the individual to express *himself*.

General directions, however, are possible and may be of real service. The wise teacher begins a course in English by searching the minds, the capabilities, and the deficiencies of the class. For such a purpose, Chapter V of this book will prove to be invaluable. Test the class at the beginning with portions of this chapter. Test them again more rigidly at the end of the course. Let them discover for themselves what they have learned and where their education in English is still incomplete.

Once you know your class, it is possible to determine the length of lesson and the character of exercise best adapted to their needs. This done, the book lies before you. It

has been planned with the principle of *selection* ever in view. The teacher who knows her class will find, not one exercise that must be forced upon every mind, but many, from which she may select those that fit. She will find, not a cut-and-dried progression of subjects, but an arrangement thoroughly sound and workable, yet capable of changes in sequence to fit special needs. She will find, not sliced sections each of which must constitute a day's work, but lessons which embrace topics and may be divided according to the rate of progress she desires and the class can compass. And the authors have spared no pains to make these lessons rich in illustrations and in exercises, because they feel that what the teacher wants (and should want) most of all from a text-book is good material, clearly arranged, from which she can *select*.

The brief introductions are quite as much for the teacher as the pupil. They are intended to serve as guideposts, pointing the way along a logical development of thought. The poetry is for reading rather than careful study and analysis. Few exercises are based upon it, but it will be no less useful for this. Let the pupil feel that some writing, at least, is done for the joy of it, not merely to illustrate the theories of good English.

The instruction in this book, with certain definite exceptions, is for both oral and written work. Letter-writing, of course, must be chiefly written, debating, chiefly oral. But in the planning of sentences, paragraphs, compositions in general, the tongue is as much concerned as the pen. Therefore, in the majority of the following lessons, the pupil is taught to feel that he must know how to *write* his thoughts, with due consideration of spelling, punctuation, and arrangement of parts; and also how to *speak* his thoughts, with all that this involves as to enunciation, pronunciation, and

voice control. To separate oral and written composition, except in certain special fields and for certain definite purposes, is a dangerous expedient.

The appendix is for reference. It is *not* to be taught by lessons. Teach it inductively, when its material is really needed for work being done elsewhere, or to make clear the many doubtful points in the customs of writing that will always trouble the beginner.

In sum, let your own personality and your own best methods work through and with this book; let the needs of your class determine the how and the what and the where and the why in using it. If you do this heartily, you will find its abundance, its logical development, and its careful division into topic lessons helpful in the great problem of teaching many minds good English.



## TABLE OF CONTENTS

	PAGE
CHAPTER I. ON WRITING AND SPEAKING . . . . .	1
CHAPTER II. HOW TO BE INTERESTING . . . . .	6
Introduction — Lesson 1, Friendly Letters — Lesson 2, Form in Friendly Letters — Lesson 3, Punctuation and Placement of Letter Parts — Lesson 4, Interest in Letters — Lesson 5, The Envelope — Lesson 6, Stories in Prose Told in the Third Person — Lesson 7, Stories in Prose Told in the First Person — Lesson 8, Planning a Story — Lesson 9, Stories in Poetry Told in the Third Person — Lesson 10, Stories in Poetry Told in the First Person — Lesson 11, Interest in Story Telling — Lesson 12, Interest in Words — Lesson 13, The Dictionary — Lesson 14, Speaking — Lesson 15, The Right Use of Words.	
CHAPTER III. HOW TO BE CLEAR . . . . .	113
Introduction — Lesson 16, Business Letters — Lesson 17, Letters of Application — Lesson 18, Special Business Letter Forms — Lesson 19, Formal Notes — Lesson 20, The Sentence — Lesson 21, Making Sentences Clear, Unity — Lesson 22, Making Sentences Clear, Coherence — Lesson 23, Explanation — Lesson 24, Planning an Explanation — Lesson 25, Other Methods of Explanation — Lesson 26, The Paragraph — Lesson 27, Making Paragraphs Clear — Lesson 28, Description — Lesson 29, Planning a Description — Lesson 30, Description of People — Lesson 31, Poetry that Explains and Describes — Lesson 32, Words — Lesson 33, Clearness in Speaking.	

	PAGE
CHAPTER IV. HOW TO BE CONVINCING . . . . .	229
Introduction — Lesson 34, Letters that Convince — Lesson 35, Special Letters — Lesson 36, Emphasis in the Sentence — Lesson 37, Argument — Lesson 38, Planning an Argument — Lesson 39, Poetry that Argues — Lesson 40, Paragraphs that Convince — Lesson 41, Speaking to Convince — Lesson 42, Words that Convince.	
CHAPTER V. HOW TO BE THOROUGH . . . . .	288
Introduction — Lesson 43, Correcting your own Compositions — Lesson 44, Testing your Speech — Lesson 45, Testing your Words — Lesson 46, Testing your Sentences — Lesson 47, General Tests.	
APPENDIX . . . . .	341
Capitalization — Punctuation — Word Lists — Review of Grammar.	



## LIST OF ILLUSTRATIONS

	PAGE
"He held me close and I went to sleep that way" . . . . .	42
"Don't kill him, don't kill him, chief!" . . . . .	52
"Now run! run!" she cried" . . . . .	59
Tobogganing . . . . .	89
A pass in hockey . . . . .	112
Making a goal . . . . .	144
"What a meal he can prepare!" . . . . .	167
"Ready!" . . . . .	179
Such turnips! . . . . .	189
Surf board riding . . . . .	196
The caddy . . . . .	200
"Out!" . . . . .	207
The trail blazers . . . . .	220
"Down!" . . . . .	228
On the skis . . . . .	246
Owl against robin . . . . .	266
"But oh, the sweetness, and oh, the light of the high-fastidious night!" . . . . .	268
"Votes for women!" . . . . .	276
Breaking the bronco . . . . .	287
Around the campfire . . . . .	336



# GOOD ENGLISH

## CHAPTER I

### ON WRITING AND SPEAKING

LANGUAGE began when man still lived in caves and fought for his life with wild beasts of monstrous shape.

At first this language was only grunts and coughs and birdlike notes, but these strange noises meant something, and it was this rude meaning that made them language. In the beginning they signified little more than the purr of the cat or the squeak of the monkey. But soon there must have been a sound for hunger; a sound for terror that came through the eyes and for terror that came through the ears; a sound for pain through touch; a sound for bad smells and for good. Each of the five senses had its group of sounds that carried meaning to woman as she crouched in the cave listening to her man in the forest without. And as together they fitted sounds to the feelings of smooth and rough, and foul and sweet, language began to develop, and man came to differ more and more from the beasts.

Ever since, language has been growing, always trying to express by fitter sounds the feelings that touch and taste and smell and sight and hearing bring to man. It was far more difficult for savage men to agree upon a sound for the fire that warmed them on bitter days in their cave, than for you to learn the hundreds of words that are needed to ex-

press the sensations and thoughts that come to you in an hour of civilized life. But you are carrying on their task. Like them, you must find new words.

Long after the birth of language, when civilization had actually begun, came the next step, writing. Writing began as pictures, hieroglyphics, as we call them when we see them on Aztec monuments or Egyptian obelisks today. The thing itself — a man running fast, a basket of corn, a dog, a lightning flash — was rudely pictured. The difficulty was that so much even of what could be seen or tasted could not be drawn. And thought was harder still to put into pictures.

The problem was solved after centuries. Pictures of *things* became letters representing *sounds*. Letters put together meant sounds put together into words. The change in our life that has come from steam and electricity is as nothing compared to the effects wrought by this simple invention. But, after all, our task in learning to write is not utterly different from the rude barbarian's problem. His scratches upon stone had to mean the right thing, or they were worthless. Our writing must name our many feelings and our complex thoughts accurately, or it is a waste of time and space.

Fortunately, though language is the most complicated of all human instruments (far more so than any machine), it is not so hard for us to master language now as it was for men to make it in past ages. Man's language is much like man's automobile. He does not have to build an automobile; it is ready built for him. He does not even have to understand the hundred complexities of valve and shaft and bore and cylinder that went into its design. All that he must do, is to run it. All he must know, in order to run it, are the physical *laws* that govern the action of his engine

and its control; and the *customs* that direct how and where his car shall be run. If he lets his gasoline tank become empty, or tries to start with his brake on, or changes gears without slipping out his clutch, the automobile will not run. He has broken its laws. If he turns to the left instead of the right when he meets another car, if he runs on the sidewalk instead of on the roadway, if he speeds in a busy street, he is sure to get into trouble. He has offended against the customs that govern the traffic of the automobile.

Just so with language. Your object is not to learn its history so as to be able to create a new one, but to use well the language that centuries of endeavor have made for you. To do this you must know the *laws* of language and the *customs* of language; and by much practice you must learn to observe both.

*The great laws* of language are those by which words — the names of ideas or things — are built up into sentences and paragraphs and whole compositions. They are really the laws of clear thinking, and they hold for all languages and all times. A bad paragraph in English would be bad in French or Latin or Spanish, because clear thinking is the same everywhere and always. It is with these laws that composition, or rhetoric as it is often called, is chiefly concerned.

*The lesser laws of language* govern word-building, the choice and use of sounds by which words are made; and also grammar, the inflections and other means by which the relations among words in a sentence are shown. These lesser laws are really customs that have hardened into laws. Each one holds good for its especial language only, and it changes, though very slowly. English grammar has changed in not a few details since the days of Shakespeare.

The *customs* of language are arbitrary; that is, they are

adopted for the sake of convenience, and depend upon usage. They change when the customs of the best writers and speakers change, which happens from generation to generation. Spelling, punctuation, capitalization, and pronunciation are all customs of language. Look into a book printed in 1600 and you will find the first three very different from our present practice. The Englishman of Queen Anne's day pronounced *tea*, *tay*. Chaucer's English would probably have sounded to you like Italian or French.

The dictionary does not, as many think, *make* the customs for spelling and pronunciation. It records what the best usage is today. In the dictionary you will find recorded this best usage as regards English spelling and pronunciation. But, of course, the fact that these rules are customs only and change slowly through the ages, gives you no license to spell and pronounce and capitalize and punctuate as you please. The best usage for the first three varies now very little and changes only in minor details, and then slowly. As for punctuation, while it was once merely a custom, more honored in the breach than in the observance, it has become almost a science, and is nearly as important to clear writing as a good arrangement of clauses in a sentence.

Language is a practical instrument. Man has spoken and written from the earliest savage days until now, not to make a noise, nor to exhibit his skill in grammar or in words, but in order to be understood. He has wished to be interesting, to be clear, to be convincing. In order to succeed he has found it necessary to follow the great laws of language and the lesser ones also. In order to succeed, he has been forced to obey the customs that governed the language of his time. How to be interesting, how to be clear, how to be convincing are the divisions of this book; with a fourth one added, how to be thorough in carrying out these inten-

tions of all speech. How to be interesting comes first, not because it is most important, but because, instinctively, we try to catch our hearer's attention before we think of being clear or of convincing people.

Shall you speak, or shall you write, in learning good English? You must do both, of course. Letter-writing, it is true, is a problem for the pen chiefly. Conversation, debating, and public speaking are mainly for the tongue. But throughout the lessons that follow you will find constant employment for each. Thinking comes before expression. When you have thought, then you may either speak or write. Usually, in what follows, you will be asked to do both. If you *speak*, those customs of language which have to do with pronunciation and the use of your voice will be important. If you *write*, those other customs that govern punctuation, spelling, and the arrangement of the written words upon the page, must be in mind. But in either case the great laws of clear thinking apply; and they must control whatever you do, if you wish to be interesting, to be clear, to be convincing in what you write and what you speak.

In the appendix to this book, you will find the customs of our language ready for reference as, like primitive man, but with far more power and a far better instrument of expression, you practice writing and practice speech.

## CHAPTER II

### HOW TO BE INTERESTING

#### INTRODUCTION

WHAT is *interest*? How can you be *interesting* when you speak and when you write? These introductory paragraphs will tell you. The lessons and the drills that follow will show you how to be interesting if there is a letter to be written or a story to be told.

When a boy is interested in a game, his eyes are steady, his mind is fixed upon the next move, every muscle is ready to do its share. When a girl is interested in a story, her thoughts pursue the events as they happen, she feels sad when the tale is sad, merry when it is merry; she shares in the excitement of the story. And that is just what interest always does; it makes us share in what is being done or said or written; it rouses us from the sleepy hollow of just living along, and makes us pay attention to things that matter. Indeed, "interest" comes from a Latin word that means "it matters" — it is important for *you*, it makes some difference to *you*, *you* must pay attention or lose something worth while.

No one needs to be told how useful it would be to get attention always for whatever is written or said. If your stories were always listened to, if your letters were always read with interest, if every one were eager to hear whatever



information you might have to give — well, the world would seem a very kindly place. Moreover, what could possibly be more valuable, when the time came to make a living, than to know how to get the attention of older men and women! But how can you get people to listen to you?

The easiest way, but unfortunately not a very practical one, is to be an important person. Ex-Presidents of the United States, for example, usually write and speak easily, having had plenty of practice; but even if they talked badly they would get our attention, just because of their personal distinction.

You, who are not yet distinguished, can count on no such easy way of being interesting. You cannot talk badly and hold the attention of your hearers. Your talk must be *good*, your writing must be *good*. Two people tell a story. One tells it clearly, simply, effectively, bringing out the point; the other starts at the wrong place and has to go back, gives away the plot before he is well started, and mumbles off finally into awkward silence. They tell the same story, but with very different results. In short, you must speak well and write well, if you would be interesting.

Good speaking and good writing, however, will never of themselves be interesting, or, at least, not for long. Your thoughts, your observations, your experiences, whatever you have to tell or to write, must be interesting in themselves, or your words, no matter how well chosen, and your sentences, no matter how clear, will never be interesting. The old ballads that the English peasants sang are rough and simple, but they are far more interesting than many modern poems just because the stories they tell are so full of life and interest. The speaker at a political meeting who thinks out a new argument for his party will be listened to, even if he speaks crudely, while some polished orator,

who has more words on his tongue than thoughts in his head, will lose the attention of his audience five minutes after he has begun to speak.

It is important, then, that subject matter be interesting. How do you know when it is interesting? When it interests you. If it does not interest you, you will never make it interesting to others. Write when you have something worth writing about, speak when you have something worth saying, and your friends will read your letters eagerly and listen to you with attention. They will be glad to share in thoughts and experiences that have aroused your attention. The naturalist, in the old story, sought over half the world for the rare flower he needed to complete his collection, and coming home, empty-handed, found it blooming in his own garden. *You will best learn to interest other people by searching in your mind for the thoughts and memories that interest you.*

## LESSON ONE

### FRIENDLY LETTERS

A friendly letter is hardly worth reading unless it is interesting. Furthermore, your first real need for being interesting in written words comes when you write letters to your family and your friends. Read the following letters carefully, decide whether they are interesting and why, and be able to tell what you have read.

*Helen Keller to the Editor of St. Nicholas*<sup>1</sup>

DEAR ST. NICHOLAS, — It gives me very great pleasure to send you my autograph because I want the boys and girls who read St. Nicholas to know how blind children write. I suppose

<sup>1</sup>Used by special permission of The Century Company.

some of them wonder how we keep the lines so straight so I will try to tell them how it is done. We have a grooved board which we put between the pages when we wish to write. The parallel grooves correspond to lines, and when we have pressed the paper into them by means of the blunt end of the pencil, it is very easy to keep the words even. The small letters are all made in the grooves, while the long ones extend above and below them. We guide the pencil with the right hand, and feel carefully with the forefinger of the left hand to see that we shape and space the letters correctly. It is very difficult at first to form them plainly, but if we keep on trying it gradually becomes easier, and after a great deal of practice we can write legible letters to our friends. Then we are very, very happy. Some time they may visit a school for the blind. If they do, I am sure they will wish to see the pupils write.

Very sincerely your little friend,

HELEN KELLER.

*Lewis Carroll<sup>1</sup> to Gertrude*

CHRIST CHURCH, OXFORD, October 13, 1875.

MY DEAR GERTRUDE, — I never give birthday presents, but you see I do sometimes write a birthday letter: so, as I've just arrived here, I am writing this to wish you many and many a happy return of your birthday tomorrow. I will drink your health if only I can remember, and if you don't mind — but perhaps you object?

You see, if I were to sit by you at breakfast, and to drink your tea, you wouldn't like that, would you? You would say, "Boo! hoo! Here's Mr. Dodgson drunk all my tea, and I haven't got any left!" So I am very much afraid, next time Sybil looks for you, she'll find you sitting by the sad sea waves and crying "Boo! hoo! Here's Mr. Dodgson has drunk my health, and I haven't got any left!"

And how it will puzzle Mr. Maund, when he is sent for to see you! "My dear madam, I'm sorry to say your little girl has got no health

<sup>1</sup> Author of *Alice's Adventures in Wonderland*. Used by courtesy of The Century Company.

at all! I never saw such a thing in my life!" "You see she would go and make friends with a strange gentleman, and yesterday he drank her health!" "Well, Mrs. Chataway," he will say, "the only way to cure her is to wait till his next birthday, and then for her to drink his health."

And then we shall have changed healths. I wonder how you'll like mine! Oh, Gertrude, I wish you would not talk such nonsense! . . . Your loving friend,

LEWIS CARROLL.

*Charles Dickens to Mrs. James T. Fields*

GAD'S HILL, HIGHAM, by ROCHESTER, KENT,  
May 25, 1868.

MY DEAR MRS. FIELDS, — As you ask me about the dogs, I begin with them. When I came down first, I came to Gravesend, five miles off. The two Newfoundland dogs, coming to meet me with the usual carriage and the usual driver, and beholding me coming in my usual dress out at the usual door, it struck me that their recollection of my having been absent for any unusual time was at once canceled. They behaved (they are both young dogs) exactly in their usual manner; coming behind the basket phaëton as we trotted along, and lifting their heads to have their ears pulled — a special attention which they receive from no one else. But when I drove into the stable yard, Linda (the St. Bernard) was greatly excited; weeping profusely, and throwing herself on her back, that she might caress my foot with her great fore paws. Mamie's little dog, too, Mrs. Bouncer, barked in the greatest agitation on being called down and asked by Mamie, "Who is this?" and tore round and round me, like the dog in the Faust outlines. You must know that all the farmers turned out on the road in their market chaises to say, "Welcome home, sir!" and that all the houses along the road were dressed with flags; and that our servants, to cut the rest, had dressed this house so that every brick of it was hidden. They had asked Mamie's permission to "ring the alarm bell" (!) when master drove up, but Mamie, having some

slight idea that that compliment might awaken master's sense of the ludicrous, had recommended bell abstinence. But on Sunday the village choir (which includes the bell ringers) made amends. After some unusually brief pious reflections in the crowns of their hats, at the end of the sermon, the ringers bolted out, and rang like mad until I got home. There had been a conspiracy among the villagers to take the horse out, if I had come to our own station, and draw me here. Mamie<sup>1</sup> and Georgy<sup>1</sup> had got wind of it and warned me.

Divers birds sing here all day, and the nightingales all night. The place is lovely, and in perfect order. I have put five mirrors in the Swiss chalet (where I write), and they reflect and refract in all kinds of ways the leaves that are quivering at the windows, and the great fields of waving corn, and the sail-dotted river. My room is up among the branches of the trees, and the birds and the butterflies fly in and out, and the green branches shoot in, at the open windows, and the lights and shadows of the clouds come and go with the rest of the company. The scent of the flowers, and indeed of everything that is growing for miles and miles, is most delicious. . . .

Ever, my dear Mrs. Fields, your most affectionate friend,

CHARLES DICKENS.

*Robert Louis Stevenson to a Child*<sup>2</sup>

TAUTIRA, ISLAND OF TAHITI. [November, 1888.]

DEAR TOMARCHER,<sup>3</sup> — This is a pretty state of things! seven o'clock and no word of breakfast! And I was awake a good deal last night, for it was full moon, and they had made a great fire of cocoanut husks down by the sea, and as we have no blinds or shutters, this kept my room very bright. And then the rats had a wedding or a school-feast under my bed. And then I woke early, and I have nothing to read except Virgil's *Aeneid*, which is not good fun on an empty stomach, and a Latin dictionary, which is good

<sup>1</sup> His children.

<sup>2</sup> Used by permission of Charles Scribner's Sons.

<sup>3</sup> Son of William Archer, the English dramatic critic.

for naught, and by some humorous accident, your dear papa's article on Skerryvore. And I read the whole of that, and very impudent it is, but you must not tell your dear papa I said so, or it might come to a battle in which you might lose either a dear papa or a valued correspondent, or both, which would be prodigal. And still no breakfast; so I said "Let's write to Tomarcher."

This is a much better place for children than any I have hitherto seen in these seas. The girls (and sometimes the boys) play a very elaborate kind of hopscotch. The boys play horses exactly as we do in Europe; and have very good fun on stilts, trying to knock each other down, in which they do not often succeed. The children of all ages go to church and are allowed to do what they please, running about the aisles, rolling balls, stealing mamma's bonnet and publicly sitting on it, and at last going to sleep in the middle of the floor. I forgot to say that the whips to play horses, and the balls to roll about the church, — at least I never saw them used elsewhere, — grow ready-made on trees; which is rough on toy-shops. The whips are so good that I wanted to play horses myself; but no such luck! my hair is grey, and I am a great, big, ugly man. The balls are rather hard, but very light and quite round. When you grow up and become offensively rich, you can charter a ship in the port of London, and have it come back to you entirely loaded with these balls, when you could satisfy your mind as to their character, and give them away when done with to your uncles and aunts. But what I really wanted to tell you was this: besides the tree-top toys (Hush-a-by, toy-shop, on the tree-top!), I have seen some real *made* toys, the first hitherto observed in the South Seas.

This was how. You are to imagine a four-wheeled gig; one horse; in the front seat two Tahiti natives, in their Sunday clothes, blue coat, white shirt, kilt (a little longer than the Scotch) of a blue stuff with big white or yellow flowers, legs and feet bare; in the back seat me and my wife, who is a friend of yours; under our feet, plenty of lunch and things: among us a great deal of fun in broken Tahitian, one of the natives, the subchief of the village, being a great ally of mine. Indeed we have exchanged names;

so that he is now called Rui, the nearest they can come to Louis, for they have no *l* and no *s* in their language. Rui is six feet three in his stockings, and a magnificent man. We all have straw hats, for the sun is strong. We drive between the sea, which makes a great noise, and the mountains; the road is cut through a forest mostly of fruit trees, the very creepers, which take the place of our ivy, heavy with a great and delicious fruit, bigger than your head and far nicer, called Barbedine. Presently we came to a house in a pretty garden, quite by itself, very nicely kept, the doors and windows open, no one about, and no noise but that of the sea. It looked like a fairy tale, and just beyond we must ford a river, and there we saw the inhabitants. Just in the mouth of the river, where it met the sea waves, they were ducking and bathing and screaming together like a covey of birds: seven or eight little naked brown boys and girls as happy as the day was long; and on the banks of the stream beside them, real toys — toy ships, full rigged, and with their sails set, though they were lying in the dust on their beam ends. And then I knew for sure they were all children in a fairy story, living alone together in that lonely house with the only toys in all the island; and that I had myself driven, in my four-wheeled gig, into a corner of the fairy story, and the question was, should I get out again? But it was all right; I guess only one of the wheels of the gig had got into the fairy story; and the next jolt the whole thing vanished, and we drove on in our seaside forest as before, and I have the honor to be Tomarcher's valued correspondent, TERITERA, which he was previously known as

ROBERT LOUIS STEVENSON.

*Abraham Lincoln to Miss Fanny McCullough*

December 23, 1862.

DEAR FANNY: It is with deep regret that I learn of the death of your kind and brave father, and especially that it is affecting your young heart beyond what is common in such cases. In this sad world of ours sorrow comes to all, and to the young it comes with bittered agony because it takes them unawares. The older

have learned ever to expect it. I am anxious to afford some alleviation of your present distress. Perfect relief is not possible except with time. You cannot now realize that you will ever feel better. Is not this so? And yet it is a mistake. You are sure to be happy again. To know this, which is certainly true, will make you somewhat less miserable now. I have had experience enough to know what I say, and you need only to believe it to feel better at once. The memory of your dear father, instead of an agony, will be yet a sad, sweet feeling in your heart, of a purer and holier sort than you have known before.

Please present my kind regards to your afflicted mother.

Your sincere friend,

A. LINCOLN.

*Thomas Hood to his Daughter*

HALLE, October 23, 1837.

MY DEAR FANNY,—

I hope you are as good still as when I went away — a comfort to your good mother and a kind playfellow to your little brother. Mind you tell him my horse eats bread out of my hand, and walks up to the officers who are eating, and pokes his nose into the women's baskets. I wish I could give you both a ride. I hope you liked your paints; pray keep them out of Tom's way, as they are poisonous. I shall have rare stories to tell you when I come home; but mind, you must be good till then, or I shall be as mute as a stock-fish. Your mama will show you on the map where I was when I wrote this; and when she writes will let you put in a word. You would have laughed to have seen your friend Wildegans running after the sausage-boy to buy a *wurst*.<sup>1</sup> There was hardly an officer without one in his hand smoking hot. The men piled their guns on the grass, and sat by the side of the road, all munching at once like ogres. I had a pocket full of bread and butter, which soon went into my 'cavities,' as Mrs. Dilke calls them. I only hope I shall not get so hungry as to eat my horse.

<sup>1</sup>Sausage.



I know I need not say, keep school and mind your book, as you love to learn. You can have Minna sometimes, her papa says.

Now God bless you, my dear little girl, my pet, and think of

Your loving father,

THOMAS HOOD.

### PRACTICE

1. Which of the above letters is the most interesting to you? What makes it so?
2. From which of the letters do you get most information? Tell just what you have learned from it.
3. After reading each of these letters, what can you tell of the writer? Of the one written to?
4. Explain the words *phaëton*, *chaise*, *refract*, in the Dickens letter.
5. Which of the letters seems to you to have the most interesting subject matter? Which is the best written one?
6. How do all of these letters differ from letters that are written to a shop ordering goods or from letters of application? Why are these called friendly or informal letters and those on pages 116-120, business letters?
7. Notice carefully how each one of these excellent letter writers addresses the person to whom he is writing and how he closes his letter. Point out the differences in both these respects.

## LESSON TWO

### FORM IN FRIENDLY LETTERS

Study the last letter above from the point of view of form.

The place and time of writing are given first, —

Halle, October 23, 1837.

This is called the *heading*. It may be written in various ways, as, —

Halle,  
October 23, 1837.

---

10 Wabash Avenue,  
Chicago, Illinois,  
April 12, 1918.

---

15 Queen's Terrace,  
Exeter, England,  
February 5, 1918.

---

14 State Street  
Boston, Mass.  
May 13, 1918

---

243 Market Street  
Philadelphia, Pa., May 3, 1918

It may occupy one line, two lines, or three lines, and it may be arranged in still other ways. In the business letter it is usually placed in the upper right-hand corner; but in the friendly letter it may be placed either here or in the lower left-hand corner, below the signature.

MY DEAR FANNY is the *salutation*. It must be placed on the left-hand side of the letter on a line below the heading. Other forms of salutation are, —

Dear Fanny,      My dear John —      Dear Brother, —

Notice that the salutation may consist of either two or three words. It is preferable not to capitalize *dear* when it stands as the middle word in a salutation. In friendly

letters the salutation is usually followed by a comma. It may be followed, however, by a dash, or by a comma and a dash. The colon is rarely used after the salutation in friendly letters. It is usually placed after the salutation in business letters, as, —

Dear Sir :	Sir :	My dear Sir ·
Dear Sirs :	Madam :	Gentlemen :

The semicolon is never used after the salutation.

That part of a letter which follows the salutation is called the *body*. It may follow on the same line with the salutation, or it may start on the line below, immediately at the end of the salutation. This is the letter proper, — the part that contains the message of interest. It should be written neatly and plainly. It should be carefully paragraphed, particularly if the letter is long. There should be a liberal and regular left-hand margin; there should also be a right-hand margin, though it is impossible to keep this margin quite regular.

The content of the letter should be expressed naturally, without any affectation whatever. If, when your friend or relative reads your letter, he exclaims, "That's just like the fellow!" he pays you a compliment as a letter writer.

That part of a letter which follows the body is called the *complimentary closing*. In the Hood letter above it is, —

Your loving father,

Other forms of complimentary closing are, —

Your son,	Cordially yours,
Your friend,	Faithfully yours,
Yours sincerely,	Very truly yours,

The form of the complimentary closing in friendly letters depends upon the relation between the writer and the one

written to. *Very truly yours*, *Sincerely yours*, *Cordially yours*, are used when the two are not closely related. More intimate forms are used in writing to members of your own family and to intimate friends. *Very truly yours*, or *Yours very truly*, is the most common complimentary closing in business letters. The complimentary closing is always followed by a comma; the first word only is capitalized.

The *signature* follows the complimentary closing and is set in slightly to the left. It may or may not be followed by a period. It is better to sign your name in full, so that the letter may be returned to you in case it is lost. Frequently, however, the first name or a nickname only is signed here, especially if the letter is to one with whom you are on intimate terms.

The parts of a letter therefore consist of, —

1. *Heading*  
*Place*  
*Date*
2. *Salutation*  
*Greeting*
3. *Body*  
*Message or*  
*Letter content*
4. *Complimentary closing*
5. *Signature or name*

A sixth part is always included in business letters, namely, the *address* of the one written to. This is usually placed just above the salutation on a line below the last line of the heading, thus, —

125 Hargrave Ave.,  
Los Angeles, Cal.,  
October 19, 1917.

James Turner, Esq.,  
18 Market Street,  
St. Louis, Mo.

My dear Sir :

It is best to include this address in friendly letters also. When included, it should be placed in the lower left-hand corner of the letter, on a line directly beneath the signature, thus, —

Cordially yours,  
James Everett.

Miss Sara Everett,  
Asheville,  
North Carolina.

The whole letter picture may now be summarized as follows; note especially the placement of the various parts:—

*Heading*

418 High Street,  
Ithaca, New York,  
October 20, 1917.

*Salutation*

My dear Clara,

*Body*

*Complimentary  
closing  
Signature*

Yours faithfully,  
Mary Brady

*Address*

Miss Clara Force,  
130 West 80 Street,  
New York City.

Just as we may be informal in the presence of our intimate friends and in our conversation with them, so we may be informal in the letters we write them. All the letters above do not comply with the directions here set down. Liberties have been taken. It is a good rule, however, never to ignore accepted standards altogether in friendly letters. If, for

instance, the full name and address of the writer of a letter are omitted; the letter, if it is not delivered, cannot be returned to the sender. The name and address of the writer, as well as of the one written to, should be given in all letters.

#### PRACTICE

1. Name the parts of a letter. Tell where each belongs in the make-up of the letter.
2. Draw a diagram showing, by means of lines, the relative placement and size of the letter parts.
3. Of what items does the heading consist? At what two positions in a letter may it be placed?
4. Where should the salutation be placed? How should it be punctuated?
5. Explain the capitalization and the punctuation of the complimentary closing.
6. What is meant by the body of a letter? Where should it begin?
7. Is the address used in a friendly letter? Where should it be placed?
8. Explain why the foregoing rules about letter writing are important.
9. You have just returned from a visit to a friend. Write an appropriate letter to her. (A letter such as this, written in acknowledgment of hospitality, is sometimes called a "bread-and-butter" letter.)
10. Your school is to give a special entertainment on a certain date. Write to a friend asking her to be your guest.
11. Write to her again, telling her how to reach your house from hers, or your town from the town in which she lives.
12. Write your friend's reply to the invitation.
13. Write a friendly request to your teacher asking to be excused from a recitation and giving reasons therefor.
14. Write the teacher's reply to your request, granting it.
15. Write a letter to your favorite author, telling him what you enjoy most in his books.

16. Write an imaginary letter from one well-known character in a novel or play to another.
17. Nothing interesting has happened for a week. Write a letter to a friend which will make him believe it.
18. There is one day above all others most interesting in your life. Write a letter to a friend that will make it seem so.

### LESSON THREE

#### PUNCTUATION AND PLACEMENT OF LETTER PARTS

You may mar the interest and the purpose of your letter if you are not careful to punctuate it accurately. The comma should be used, —

- (1) To denote the omission of words, —

120 Lenox Avenue,  
New York City,  
May 25, 1918.

Here the comma takes the place of an omitted *on* or *in*. Expanded, the full heading would read, —

120 Lenox Avenue, *in*  
New York City *on*  
May 25 *during* 1918.

- (2) To denote apposition, —

Yours sincerely,  
James Ferguson.

The name or signature is in apposition with *Yours sincerely* and should be separated from it by the comma.

(3) To denote something to follow. The comma may thus be used after the salutation, which is a form of address indicating that something is to follow, thus, —

Dear Tom,



As pointed out above, the dash, or the comma and the dash, the colon, or the colon and the dash, may be used with the same purpose. The last two are considered more formal than the first two; they are therefore not so commonly used in friendly letters. Never make the mistake of placing a period or a semicolon after the salutation.

The period should be used after abbreviations, such as, *St., Ave., N. Y., Pa., Colo., etc.*

There is a growing tendency to omit all punctuation at the ends of lines in headings and addresses, except after abbreviations. But if you omit punctuation, omit it consistently at the ends of all lines in the heading, and also in the address both within the letter and on the envelope. If you are inconsistent in this, you will be considered careless and slovenly.

100 Broadway,  
New York City,  
May 3, 1918.

*or*

100 Broadway  
New York City  
May 3, 1918

*not*

100 Broadway,  
New York City  
May 3 1918.

Be consistent also in the arrangement of the letter parts. If you use a vertical margin for the heading, use it also in all other parts in the letter and in the address on the envelope, thus, —

100 Broadway,  
New York City,  
May 3, 1918.

James Ferguson, Esq.,  
114 State Street,  
Boston, Mass.

My dear Mr. Ferguson :

Very truly yours,  
Thomas Everett.

But if you begin with the diagonal arrangement, thus, —

100 Broadway,  
New York City,  
May 5, 1918.

keep to this arrangement, as in the letter form on page 20.

You should so place the parts of your letter that they will present a consistent and harmonious picture. Never be careless about the form of a letter, even when writing to your most intimate friends. Courtesy demands that you make your letter pleasant to see as well as to read.

## PRACTICE

1. State three rules for the use of the comma that apply particularly to letter writing.
2. State one rule for the use of the period that applies particularly to letter writing.
3. What caution can you give as to the omission of punctuation from the parts of a letter?
4. What is meant by the placement of parts in a letter?
5. Correct the following heading : —

215 State St.  
Chicago Ill.  
Oct. 10, 1917.

6. Correct the following salutations : —

Dear Bill.  
Dear Mother ;

7. Correct the following letter picture : —

	18 Park Place Brooklyn New York Jan. 2, 1918.
Dear Father —	
Yours truly	Bill

8. Test the letters in Lesson One for accuracy in punctuation and placement.
9. Test the letters you wrote under Lesson Two for accuracy in punctuation and placement.
10. Is it allowable to take liberties with letter punctuation and placement in writing to your intimate friends? Explain in what respects.

## LESSON FOUR

### INTEREST IN LETTERS

You should remember from the first chapter of this book that good writing has its laws and its customs, the first controlling the way in which thought turns itself into words, the second having to do merely with the forms of punctuation, spelling, and capitalization, that general usage has determined for us. In the two preceding lessons you have been studying the accepted customs of letter writing. They are important, because if they are not observed it is just so much the more difficult to be interesting. Indeed, letter writing is the best of all exercises for acquiring the habit of good form in composition. But before you can write interesting letters you must have something interesting to say.

If you are interested in writing a letter, you will probably have no difficulty in making your letter interesting to others. Have something you really wish to say. Say it. Be yourself. Avoid "filling up space." Do not write because you have to. There are a hundred things happening to you every day that your absent friends will be interested in hearing about. Put these things in a letter and send it off. Of course, every friendly letter must show some interest in the person to whom it is written — it must express a

desire to know about him, what he is doing, how he is getting along, and so forth. And it must not dwell at length upon your cares and troubles, for these will not always interest the reader. But you may bring a reply in the very next mail (provided your correspondent does not live too far away) if you will tell him of some interesting happening — how you were the first to discover a fire, how the dog brought down a possum, how Bill got caught by the street sprinkler. Tell him about these matters in your own natural way, and you will probably make your letter most interesting. Letters are only written conversations. Don't search the dictionary for big words. Just use your everyday, conversational language and tell about the ordinary happenings of your daily round.

#### PRACTICE

1. What incidents of particular interest are mentioned in the third letter in Lesson One?
2. Do the letters in Lesson One show interest in the affairs of the one written to?
3. How much in these letters in Lesson One deals with the writer himself?
4. Write a letter to a friend upon any one of the following subjects:—

The morning I overslept.	The runaways.
The day I failed.	Making the beds.
Jim's fine run.	Drying the dishes.
5. Write replies from Tomarcher to Robert Louis Stevenson and from Fanny to Thomas Hood. (See pages 11 and 14.)
6. Write a letter to your friend Bob in which you tell all about your friend Charles, whom Bob does not know.
7. Write a letter to Charles telling him all about Bob.
8. Invite both Bob and Charles to visit you on a certain afternoon when Mary and Alice are to be present.

9. Write to your sister, who was away at the time of your party, telling her all about Bob and Charles and Mary and Alice, and your pleasant afternoon.
10. Write your sister's reply to your letter in 9. She shows interest in your affairs and tells you something about her own.

## LESSON FIVE

### THE ENVELOPE

There are other customs observed in letter writing as important as those explained above. The address on the envelope is called the *outside address* or the *superscription*. It should be the same as that written in the letter. The placement of the superscription depends somewhat upon the shape and the size of the envelope. Usually it should be placed somewhat lower than the middle, and slightly to the right. It must give the name, the street address, the city, and the state. These four items should stand alone, prominently, in the order above indicated. Other data, such as the county, the rural free-delivery direction, the number of room in a large office building, the "in care of" notice, are better placed in the lower left-hand corner. The address of the sender may be put in the upper left-hand corner. Punctuation (except after abbreviations) may be omitted from the superscription; should be, if it has been omitted in the heading and the address of the letter. If punctuation is used, a comma is placed at the end of all lines except the last, which is followed by a period. Note that the margin of the superscription may be vertical or diagonal. The tendency at present seems to favor the vertical margin. Observe the following models: —

Mr. Willard Quick,  
Washington,  
D.C.

R. F. D. — Route 4.

Fred Britton, Esq.,  
Jonesboro,  
Tenn.

% Mrs. Thos. A. Britton.

H. S. Brown  
Wilmot  
Ohio

Dr. Thomas Conard  
260 Euclid Avenue  
Cleveland  
Ohio

Room 875

It is needless to say that the envelope should be clearly and accurately addressed. Be sure that you have it right side up before you address it. Place the stamp squarely in the extreme upper right-hand corner. Do not write *City* or *Town* on local letters instead of the actual name of the city or town.

The following forms of address should be noted : —

Mr. John W. Blank

*or*

John W. Blank, Esq.

*Mr.* is more commonly used than *Esq.* Never use both. In addressing more than one person, the following forms are good : —

Messrs. Carlton and Donohue,

*or*

The Messrs. Carlton and Donohue,  
Misses Sears and Barton,

*or*

The Misses Sears and Barton,

In addressing a married woman, her wishes regarding the form of address used should be respected. She should indicate underneath her signature to a letter the form she prefers, as, —

Yours cordially,

Mary R. Barton

(Mrs. Seth T. Barton)

*or*

(Mrs. Seth T.)

The form in parentheses is the one to be used in addressing her. In case she is a widow, or prefers to be addressed by her own name, she should indicate it as follows : —



Yours cordially,  
(Mrs.) Mary R. Barton

*Dr.* before a physician's name is preferable to *M.D.* after it. Never use both. Do not use *Prof.* for *Professor*. Never abbreviate a name in part, as *Kansas C.* or *K. City*, or *N. Y. City*. For the proper forms to be used in addressing ministers, officials, and business men see page 132.

#### PRACTICE

1. Draw the plan of an envelope properly addressed and stamped.
2. Address an envelope to a friend of yours who lives in St. Paul. Invent names and details.
3. Address an envelope to a doctor in Chicago, in care of some hospital.
4. Address an envelope to a girl friend of yours and her sister.
5. Address an envelope to Mary K. Altman (Mrs. C. V.), 130 West End Ave., New York City, in care of R. M. Richardson.
6. Address an envelope to a friend of yours living on a rural free mail-delivery route in the country.
7. Criticize and correct the following addresses:—

Mr. C. V. Alger, Esq.  
No. 2 Curtis Ave,  
Brooklyn.  
N. Y. City.

Dr. Thomas Keller M. D.  
No. 12 E. Lancaster St  
Albany,  
New York

8. Address envelopes for the letters you wrote under Lesson Four, page 27.

9. Explain the purpose of the note in the upper left-hand corner of the envelope.
10. Explain what use should be made of the lower left-hand corner of the envelope.

## LESSON SIX

### STORIES IN PROSE TOLD IN THE THIRD PERSON

Read one of the following stories and be able to tell it in your own words to your classmates. Note especially that while these stories are told for the most part in the third person, yet the first and second persons both figure in certain parts for the effective handling of the narrative. Observe the following points in retelling the first story:—

1. Lena's letter. 2. Lena's dream. 3. Hondo Bill's reproof.

#### THE CHAPARRAL<sup>1</sup> PRINCE<sup>2</sup>

(By *O. Henry*)

NINE o'clock at last, and the drudging toil of the day was ended. Lena climbed to her room in the third half-story of the Quarrymen's Hotel. Since daylight she had slaved, doing the work of a full-grown woman, scrubbing the floors, washing the heavy ironstone plates and cups, making the beds, and supplying the insatiate demands for wood and water in that turbulent and depressing hostelry.

The din of the day's quarrying was over — the blasting and drilling, the creaking of the great cranes, the shouts of the foremen, the backing and shifting of the flat-cars hauling the heavy blocks of limestone. Down in the hotel office three or four of the laborers were growling and swearing over a belated game of checkers.

<sup>1</sup> A hardy shrub covering large tracts of land in Texas.

<sup>2</sup> Copyright, 1907, by Doubleday, Page and Company. Used by permission of the publishers.

Heavy odors of stewed meat, hot grease, and cheap coffee hung like a depressing fog about the house.

Lena lit the stump of a candle and sat limply upon her wooden chair. She was eleven years old, thin and ill-nourished. Her back and limbs were sore and aching. But the ache in her heart made the biggest trouble. The last straw had been added to the burden upon her small shoulders. They had taken away Grimm.<sup>1</sup> Always at night, however tired she might be, she had turned to Grimm for comfort and hope. Each time had Grimm whispered to her that the prince or the fairy would come and deliver her out of the wicked enchantment. Every night she had taken fresh courage and strength from Grimm.

To whatever tale she read she found an analogy in her own conditions. The woodcutter's lost child, the unhappy goose girl, the persecuted stepdaughter, the little maiden imprisoned in the witch's hut — all these were but transparent disguises for Lena, the overworked kitchenmaid in the Quarrymen's Hotel. And always when the extremity was direst came the good fairy or the gallant prince to the rescue.

So, here in the ogre's castle, enslaved by a wicked spell, Lena had leaned upon Grimm and waited, longing for the powers of goodness to prevail. But on the day before Mrs. Maloney had found the book in her room and had carried it away, declaring sharply it would not do for servants to read at night; they lost sleep and did not work briskly the next day. Can one only eleven years old, living away from one's mamma, and never having any time to play, live entirely deprived of Grimm? Just try it once, and you will see what a difficult thing it is.

Lena's home was in Texas, away up among the little mountains on the Pedernales River, in a little town called Fredericksburg. They are all German people who live in Fredericksburg. Of evenings they sit at little tables along the sidewalk and drink beer and play pinochle<sup>2</sup> and scat.<sup>2</sup> They are very thrifty people.

Thriftiest among them was Peter Hildesmuller, Lena's father. And that is why Lena was sent to work in the hotel at the quarries,

<sup>1</sup> The Grimm Brothers' *Fairy Tales*.

<sup>2</sup> Card games.

thirty miles away. She earned three dollars every week there, and Peter added her wages to his well-guarded store. Peter had an ambition to become as rich as his neighbor, Hugo Heffelbauer, who smoked a meerschaum pipe three feet long and had wiener schnitzel<sup>1</sup> and hasenpfeffer<sup>2</sup> for dinner every day in the week. And now Lena was quite old enough to work and assist in the accumulation of riches. But conjecture, if you can, what it means to be sentenced at eleven years of age from a home in the pleasant little Rhine village to hard labor in the ogre's castle, where you must fly to serve the ogres, while they devour cattle and sheep, growling fiercely as they stamp white limestone dust from their great shoes for you to sweep and scour with your weak, aching fingers. And then — to have Grimm taken away from you!

Lena raised the lid of an old empty case that had once contained canned corn and got out a sheet of paper and a piece of pencil. She was going to write a letter to her mamma. Tommy Ryan was going to post it for her at Ballinger's. Tommy was seventeen, worked in the quarries, went home to Ballinger's every night, and was now waiting in the shadows under Lena's window for her to throw the letter out to him. This was the only way she could send a letter to Fredericksburg. Mrs. Maloney did not like for her to write letters.

The stump of candle was burning low, so Lena hastily bit the wood from around the lead of her pencil and began. This is the letter she wrote:

“DEAREST MAMMA, — I want so much to see you. And Gretel and Claus and Heinrich and little Adolf. I am so tired. I want to see you. Today I was slapped by Mrs. Maloney and had no supper. I could not bring in enough wood, for my hand hurt. She took my book yesterday. I mean ‘Grimms's Fairy Tales,’ which Uncle Leo gave me. It did not hurt any one for me to read the book. I try to work as well as I can, but there is so much to do. I read only a little bit every night. Dear mamma, I shall tell you what I

<sup>1</sup> Vienna veal chops.

<sup>2</sup> Rabbit meat (or a substitute for it) prepared as a stew.

am going to do. Unless you send for me tomorrow to bring me home I shall go to a deep place I know in the river and drown. It is wicked to drown, I suppose, but I wanted to see you, and there is no one else. I am very tired, and Tommy is waiting for the letter. You will excuse me, mamma, if I do it.

“Your respectful and loving daughter,  
“LENA.”

Tommy was still waiting faithfully when the letter was concluded, and when Lena dropped it out she saw him pick it up and start up the steep hillside. Without undressing, she blew out the candle and curled herself upon the mattress on the floor.

At 10:30 o'clock old man Ballinger came out of his house in his stocking feet and leaned over the gate, smoking his pipe. He looked down the big road, white in the moonshine, and rubbed one ankle with the toe of his other foot. It was time for the Fredericksburg mail to come pattering up the road.

Old man Ballinger had waited only a few minutes when he heard the lively hoof beats of Fritz's team of little black mules, and very soon afterward his covered spring wagon stood in front of the gate. Fritz's big spectacles flashed in the moonlight and his tremendous voice shouted a greeting to the postmaster of Ballinger's. The mail carrier jumped out and took the bridles from the mules, for he always fed them oats at Ballinger's.

While the mules were eating from their feed bags, old man Ballinger brought out the mail sack and threw it into the wagon.

“Tell me,” said Fritz, when he was ready to start, “contains the sack a letter to Frau Hildesmuller from the little Lena at the quarries? One came in the last mail to say that she is a little sick, already. Her mamma is very anxious to hear again.”

“Yes,” said old man Ballinger, “thar's a letter for Mrs. Helter-skelter, or some sich name. Tommy Ryan brung it over when he come. Her little gal workin' over thar, you say?”

“In the hotel,” shouted Fritz, as he gathered up the lines; “eleven years old and not bigger as a frankfurter. The close-fist of a Peter Hildesmuller! — some day shall I with a big club pound

that man's dummkopf<sup>1</sup>—all in and out the town. Perhaps in this letter Lena will say that she is yet feeling better. So, her mamma will be glad. *Auf wiedersehen*,<sup>2</sup> Herr Ballinger—your feet will take cold out in the night air."

"So long, Fritzzy," said old man Ballinger. "You got a nice cool night for your drive."

Up the road went the little black mules at their steady trot, while Fritz thundered at them occasional words of endearment and cheer.

These fancies occupied the mind of the mail carrier until he reached the big post oak forest, eight miles from Ballinger's. Here his ruminations were scattered by the sudden flash and report of pistols and a whooping as if from a whole tribe of Indians. A band of galloping centaurs closed in around the mail wagon. One of them leaned over the front wheel, covered the driver with his revolver, and ordered him to stop. Others caught at the bridles of Donder and Blitzen.

"Donnerwetter!"<sup>3</sup> shouted Fritz, with all his tremendous voice—"was ist? Release your hands from dose mules. Ve vas der United States mail!"

"Hurry up, Dutch!" drawled a melancholy voice. "Don't you know when you're in a stick-up? Reverse your mules and climb out of the cart."

It is due to the breadth of Hondo Bill's demerit and the largeness of his achievements to state that the holding up of the Fredericksburg mail was not perpetrated by way of an exploit. As the lion while in the pursuit of prey commensurate to his prowess might set a frivolous foot upon a casual rabbit in his path, so Hondo Bill and his gang had swooped sportively upon the pacific transport of Meinherr Fritz.

The real work of their sinister night ride was over. Fritz and his mail bag and his mules came as a gentle relaxation, grateful after the arduous duties of their profession. Twenty miles to the southeast stood a train with a killed engine, hysterical passengers,

<sup>1</sup> German for *blockhead*.

<sup>2</sup> German for *Good-by*. Literally, "I'll see you again."

<sup>3</sup> Thunderation!

and a looted express and mail car. That represented the serious occupation of Hondo Bill and his gang. With a fairly rich prize of currency and silver the robbers were making a wide detour to the west through the less populous country, intending to seek safety in Mexico by means of some fordable spot on the Rio Grande. The booty from the train had melted the desperate bushrangers to jovial and happy skylarkers.

Trembling with outraged dignity and no little personal apprehension, Fritz climbed out to the road after replacing his suddenly removed spectacles. The band had dismounted and were singing, capering, and whooping, thus expressing their satisfied delight in the life of a jolly outlaw. Rattlesnake Rogers, who stood at the heads of the mules, jerked a little too vigorously at the rein of the tender-mouthed Donder, who reared and emitted a loud, protesting snort of pain. Instantly Fritz, with a scream of anger, flew at the bulky Rogers and began to assiduously pommel that surprised freebooter with his fists.

"Villain!" shouted Fritz, "dog, bigstiff! Dot mule he has a soreness by his mouth. I vill knock off your shoulders mit your head — robbermans!"

"Yi-yi!" howled Rattlesnake, roaring with laughter and ducking his head, "somebody git this here sauerkrout off'n me!"

One of the band yanked Fritz back by the coat tail, and the woods rang with Rattlesnake's vociferous comments.

"The . . . little wienerwurst,"<sup>1</sup> he yelled, amiably. "He's not so much of a skunk, for a Dutchman. Took up for his animile plumb quick, didn't he? I like to see a man like his hoss, even if it is a mule. The dad-blamed little Limburger, he went for me, didn't he! Whoa, now, muley — I ain't a-goin' to hurt your mouth agin any more."

Perhaps the mail would not have been tampered with had not Ben Moody, the lieutenant, possessed certain wisdom that seemed to promise more spoils.

"Say, Cap," he said, addressing Hondo Bill, "there's liable to be good pickings in these mail sacks. I've done some hoss tradin' with these Dutchmen around Fredericksburg, and I know the style

<sup>1</sup> Literally *Vienna Sausage*. Slang for "worthless."

of the varmints. There's big money goes through the mails to that town. Them Dutch risk a thousand dollars sent wrapped in a piece of paper before they'd pay the banks to handle the money."

Hondo Bill, six feet two, gentle of voice and impulsive in action, was dragging the sacks from the rear of the wagon before Moody had finished his speech. A knife shone in his hand, and they heard the ripping sound as it bit through the tough canvas. The outlaws crowded around and began tearing open letters and packages, enlivening their labors by swearing affably at the writers, who seemed to have conspired to confute the prediction of Ben Moody. Not a dollar was found in the Fredericksburg mail.

"You ought to be ashamed of yourself," said Hondo Bill to the mail carrier in solemn tones, "to be packing around such a lot of old, trashy paper as this. What d'you mean by it, anyhow? Where do you Dutchers keep your money at?"

The Ballinger mail sack opened like a cocoon under Hondo's knife. It contained but a handful of mail. Fritz had been fuming with terror and excitement until this sack was reached. He now remembered Lena's letter. He addressed the leader of the band, asking that that particular missive be spared.

"Much obliged, Dutch," he said to the disturbed carrier. "I guess that's the letter we want. Got spondulicks in it, ain't it? Here she is. Make a light, boys."

Hondo found and tore open the letter to Mrs. Hildesmuller. The others stood about, lighting twisted-up letters one from another. Hondo gazed with mute disapproval at the single sheet of paper covered with the angular German script.

"Whatever is this you've humbugged us with, Dutchy? You call this here a valuable letter? That's a mighty low-down trick to play on your friends what come along to help you distribute your mail."

"That's Chiny writin'," said Sandy Grundy, peering over Hondo's shoulder.

"You're off your kazip," declared another of the gang, an effective youth, covered with silk handkerchiefs and nickel plating. "That's shorthand. I seen 'em do it once in court."

"Ach, no, no, no — dot is German," said Fritz. "It is no more



as a little girl writing a letter to her mamma. One poor little girl, sick and vorking hard away from home. Ach! it is a shame. Good Mr. Robberman, you vill please let me have dot letter?"

"What the devil do you take us for, old Pretzels?" said Hondo with sudden and surprising severity. "You ain't presumin' to insinuate that we gents ain't possessed of sufficient politeness for to take an interest in the miss's health, are you? Now, you go on, and you read that scratchin' out loud and in plain United States language to this here company of educated society."

Hondo twirled his six-shooter by its trigger guard and stood towering above the little German, who at once began to read the letter, translating the simple words into English. The gang of rovers stood in absolute silence, listening intently.

"How old is that kid?" asked Hondo when the letter was done.

"Eleven," said Fritz.

"And where is she at?"

"At dose rock quarries — working. Ach, mein Gott — little Lena, she speak of drowning. I do not know if she vill do it, but if she shall I schwear I vill dot Peter Hildesmuller shoot mit a gun."

"You Dutchers," said Hondo Bill, his voice swelling with fine contempt, "make me plenty tired. Hirin' out your kids to work when they ought to be playin' dolls in the sand. . . . I reckon we'll fix your clock for a while just to show what we think of your old cheesy nation. Here, boys!"

Hondo Bill parleyed aside briefly with his band, and then they seized Fritz and conveyed him off the road to one side. Here they bound him fast to a tree with a couple of lariats. His team they tied to another tree near by.

"We ain't going to hurt you bad," said Hondo reassuringly. "Twon't hurt you to be tied up for a while. We will now pass you the time of day, as it is up to us to depart. Ausgespielt — nixcumrous,<sup>1</sup> Dutchy. Don't get any more impatience."

<sup>1</sup> Like so many other expressions of the robbers, these are fragments of real German, nonsensical and humorous imitations of Fritz's speech; part German, part nonsense, equivalent to our slang phrases "All over! Nothing doing!"

Fritz heard a great squeaking of saddles as the men mounted their horses. Then a loud yell and a great clatter of hoofs as they galloped pell-mell back along the Fredericksburg road.

For more than two hours Fritz sat against his tree, tightly but not painfully bound. Then from the reaction after his exciting adventure he sank into slumber. How long he slept he knew not, but he was at last awakened by a rough shake. Hands were untying his ropes. He was lifted to his feet, dazed, confused in mind, and weary of body. Rubbing his eyes, he looked and saw that he was again in the midst of the same band of terrible bandits. They shoved him up to the seat of his wagon and placed the lines in his hands.

"Hit it out for home, Dutch," said Hondo Bill's voice commandingly. "You've given us lots of trouble and we're pleased to see the back of your neck. Spiel! Zwei bier! Vamoose!"<sup>1</sup>

Hondo reached out and gave Blitzen a smart cut with his quirt. The little mules sprang ahead, glad to be moving again. Fritz urged them along, dizzy and muddled over his fearful adventure.

According to schedule time, he should have reached Fredericksburg at daylight. As it was, he drove down the long street of the town at eleven o'clock A.M. He had to pass Peter Hildesmuller's house on his way to the post-office. He stopped his team at the gate and called. But Frau Hildesmuller was watching for him. Out rushed the whole family of Hildesmullers.

Frau Hildesmuller, fat and flushed, inquired if he had a letter from Lena, and then Fritz raised his voice and told the tale of his adventure. He told the contents of the letter that the robber had made him read, and then Frau Hildesmuller broke into wild weeping. Her little Lena drown herself! Why had they sent her from home? What could be done? Perhaps it would be too late by the time they could send for her now. Peter Hildesmuller dropped his meerschaum on the walk and it shivered into pieces.

"Woman!" he roared at his wife, "why did you let that child go away? It is your fault if she comes home to us no more."

<sup>1</sup> "Vamoose" means "get out." "Spiel" and "Zwei bier" are good German words but nonsensical here. Hondo Bill is making fun of Fritz.

Every one knew that it was Peter Hildesmuller's fault, so they paid no attention to his words.

A moment afterward a strange, faint voice was heard to call: "Mamma!" Frau Hildesmuller at first thought it was Lena's spirit calling, and then she rushed to the rear of Fritz's covered wagon, and, with a loud shriek of joy, caught up Lena herself, covering her pale little face with kisses and smothering her with hugs. Lena's eyes were heavy with the deep slumber of exhaustion, but she smiled and lay close to the one she had longed to see. There among the mail sacks, covered in a nest of strange blankets and comforters, she had lain asleep until awakened by the voices around her.

Fritz stared at her with eyes that bulged behind his spectacles.

"Gott in Himmel!" he shouted. "How did you get in that wagon? Am I going crazy as well as to be murdered and hanged by robbers this day?"

"You brought her to us, Fritz," cried Herr Hildesmuller. "How can we ever thank you enough?"

"Tell mamma how you came in Fritz's wagon," said Frau Hildesmuller.

"I don't know," said Lena. "But I know how I got away from the hotel. The Prince brought me."

"By the Emperor's crown!" shouted Fritz, "we are all going crazy."

"I always knew he would come," said Lena, sitting down on her bundle of bedclothes on the sidewalk. "Last night he came with his armed knights and captured the ogre's castle. They broke the dishes and kicked down the doors. They pitched Mr. Maloney into a barrel of rain water and threw flour all over Mrs. Maloney. The workmen in the hotel jumped out of the windows and ran into the woods when the knights began firing their guns. They wakened me up and I peeped down the stair. And then the Prince came up and wrapped me in the bedclothes and carried me out. He was so tall and strong and fine. His face was as rough as a scrubbing-brush, and he talked soft and kind and smelled of schnapps.<sup>1</sup> He

<sup>1</sup> Holland gin.



"HE HELD ME CLOSE AND I WENT TO SLEEP THAT WAY."

took me on his horse before him and we rode away among the knights. He held me close and I went to sleep that way, and didn't wake up till I got home."

"Rubbish!" cried Fritz Bergmann. "Fairy tales! How did you come from the quarries to my wagon?"

"The Prince brought me," said Lena, confidently.

And to this day the good people of Fredericksburg haven't been able to make her give any other explanation.

### BUDDY AND WAFFLES<sup>1</sup>

(By *John A. Moroso*)

#### I

They were two of a kind — Buddy and his dog, Waffles. "That child," declared Mrs. H. Orrison Finch, president of the Ladies' Village Improvement Society, when the disreputability of Buddy was brought up for consideration, "is a disgrace and a hurt to the community! The first thing a visitor to the town sees is a bundle of old clothes piled in the sun on a bench in front of the station. The bundle stirs on the arrival of a train, gets up, and the visitor is confronted with that shocking spectacle which has the name of a human being!"

"Where did the boy come from, Madam President?" asked Mrs. Mary Amelia Sitt, chairman of the Committee on the Beautification of Railroad Parks and Stations.

"He looks as if he had escaped from a ragpicker's bag," replied Mrs. Finch. "But I believe that he was born in the county poor-house, and that an old widow, now dead, adopted him and left him, after her demise, to grow up like a rank and noxious weed."

"Who feeds him?" asked another member.

"He feeds himself somehow and also feeds his cur dog, who is as much a disgrace to the town as his master," the president informed

<sup>1</sup> Reprinted by special permission of the author.

the society. "We should and must get rid of the two of them. It is high time."

The hour for the bridge game was at hand, and on that afternoon it was to be played in the very comfortable and even richly appointed home of the president.

"I move, Madam President," said Mrs. Nales, "that the Committee on Beautification of Railroad Parks and Stations be instructed to take such action as is necessary to have this nuisance abated. If the dog has no license he may be easily disposed of. The boy might be placed in some institution."

"Second the motion!" came from all over the meeting room, and, as it was carried unanimously, a motion to adjourn followed, and the ladies trooped off to their fun.

Now, they had to cross the railroad tracks to reach the home of their hostess, and there sat Buddy on his favorite bench in the sun, making fast a cord to a slender branch of a tree laid across his knees, with a tin can filled with worms beside him, and, looking up into his face, his dog and only friend: a gaunt, shaggy cur, dingy brown in color. Buddy was about twelve years old, and his eyes shone from a dirty face like two blue patches of summer sky through shower-promising clouds. One of his shoes was intended for a male person and the other, from which he had removed the high heel, had been made for a female. His coat had been cut for a man, and the bifurcation of his trousers was lost in an amplitude of cloth. He stopped fixing his fishing tackle to caress the dog—at the dog's own earnest and caudal beseeching—and the ladies passed with sniffs of contempt and disgust, and with glances which said plainly: "We'll take up *your* case after the bridge!"

Thinking that his friend was hungry Buddy fished in a cavernous pocket, pulled out half a loaf of bread and wrenched off a goodly piece. He emptied his bait from the can and filled it with water from a near-by rain barrel, placing it beside his pet and putting the wriggling, protesting worms in his coat pocket, stuffing a piece of newspaper on top of them to hold them captive.

Waffles did not beg often, for he was a good self-provider. By upsetting a boy and stealing the contents of a tray which he was

carrying to a neighbor's home one morning Buddy's dog secured a breakfast that day of a dozen well-browned and buttered waffles, which not only gave him internal satisfaction, but also caused his christening by other boys who saw him make the raid.

The dog finishing his repast and quenching his thirst, Buddy filled his own mouth with bread, rinsed out the bait can, wet his own throat, and departed whistling, with his rod, line, worms, and four-footed friend, in the direction of the brook. The heart of the lad was light within him. The winter had passed; the robins had come up from the South to steal all the worms they could from small boys who would a-fishing go; and the grackles were flying overhead in countless air squadrons, making a noise like crackling twigs in a brisk forest fire. Over the untilled fields the dandelions spread their golden carpets; the trees had well advanced in leafing, the fish were nibbling, and Buddy would no longer be compelled to beg a shelter in barns or in the rear of village shops at the coming of night.

## II

It was probably the spirit of pride and responsibility in ownership which early determined Buddy thoroughly to educate his dumb friend. He knew nothing about praying, but he did know of the posture for praying, so he taught Waffles to kneel down with his head between his forepaws and not stir until he heard the magic word "Amen." This concession having been made to the demands of a Christian nation Waffles was taught to say "Good morning" and "Good night," and his deportment was established. Next, Buddy taught him to ask for food and water when there were any with which to accede to his request. Waffles in time also acquired the art of playing sick, writhing in great pain on the ground and then lying stark and stiff in death until the magic words "Git up!" brought him back to the living.

Buddy further taught his friend to be useful, having him carry his ragged cap or tattered shoes on hot days, or the fishing pole or the bait can. It was not necessary to teach him to love his master: that was born in his puppy soul when Buddy crawled

under the freight station platform one winter's morning and saved him from death by cold and starvation.

So the sweetest season of the year began with a well-educated dog and a thoroughly happy and uneducated boy, neither asking anything of life save plenty of sunshine and a bite to eat. Nature offered them both, and a little later in the year Man would offer the lad the highest and greatest blessing that can come to a boy — the circus!

Buddy was already coping with the problem of acquiring enough money to pay his way through the gates of boyhood's heaven. He lived from circus to circus; and as each springtime came he planned to gaze long and lovingly upon every freak in every side show, every animal in the menagerie; planned for a top seat in the big tent, where he could rub his back against the beloved canvas and watch all three rings at once; and laid out appropriations for peanuts, lemonade, and the concert that always followed the regular show.

Buddy earned his circus money by fishing. A little piece of red flannel rag on his line served him for trout, if trout were running, and if they were not running, the wriggling worm on his hook and a light sinker brought up perch. He sold his catches to elaborately equipped fishermen who failed to fill their baskets. This money he hoarded, burying it and marking the treasure-trove against the time when the glittering caravans would pass from the dreams of childhood to the reality of the Fair Grounds in the nearest big town.

"How much ye got now, Buddy?" asked Tom McCue, the village constable, when circus rumors began to spread.

"Ninety-eight," the boy replied.

"Better'n last year, ain't it?" inquired the police arm of the village law.

"Ten cents better."

"Glad to hear it, Buddy; glad to hear it!" McCue, bearing a badge that was as a shield to his whole big heart, was the one person not among the absolutely poverty stricken who would converse openly with the boy. He was old; his hands shook with incipient palsy; his white whiskers twinkled as he constantly nibbled at a bit of plug tobacco; in fact he was just the sort of man



to give all his time to the preservation of law in a village so small and peaceful that no harm was ever done within its confines beyond tearing a reputation to tatters or shooting down a defenseless and harmless dog.

"You going to the circus, too, Chief?" Buddy asked.

"Sure; if everything is quiet and I can git off," replied the constable. They drew back against the side of the station to escape the suction of a passing express. "Be you teaching Waffles any new tricks, Buddy?"

"I guess he knows *everything* now, Chief," the boy replied, rubbing his dog's ears. "He can walk on his hands, stand on his head, and turn the back flipflap."

"Is that so? He can, eh?" cried McCue. "You know you'd make a barrel of money with him if you joined the circus, Buddy. I have saw many a trick dog that couldn't tech him; no, sirree, not for a minute. And think of traveling all over the country, with a parade every day, the steam pianner just hittin' it up all the time, and feeding the animules every day!"

"Lawsy!" exclaimed Buddy, his eyes like two blue saucers.

"I'd try it when ye got a little bigger, Buddy. Dinged if I wouldn't, ef I was you."

"Why don't you make that boy and dog keep away from the station?" sounded a strident voice behind them; and constable and boy turned to face Mrs. Sitt and Mrs. Nales, members of the station committee.

"What they doin', ma'am?" quavered old Tom.

"*You'll* find out what they're doing," retorted Mrs. Sitt; "and you'll find it out after the next meeting of the improvement society!"

Buddy dodged around the corner of the station, with Waffles at his heels, both feeling that they had unwittingly committed some crime, or that, perhaps, something had happened in the village for which they were blamed. Something was certainly wrong somewhere. Buddy was not old enough and not sapient enough to know that the only crime he and his dog were guilty of was the crime of being alive, or of being accessories after the fact to having been born.

## III

At last the morning of the circus came, and Buddy had two dollars, every cent of which he was prepared to squander. The circus town was ten miles away across country and nearer a more profitable railroad line. To reach it on the cars he would have had to spend one of his two precious dollars in a long and round-about journey. With better shoes he could have made the ten miles easily in a little over three hours, for he was stout of legs and of fine wind. He prepared for the hike across country by having the village cobbler tack a heel on his "female" shoe.

The day was glorious and he felt very thankful over the prospects, and was especially kind to Waffles when he chained him to a post under the freight-station platform, where he would have plenty of shade. He fed his faithful friend with ten cents' worth of beef bones, placed a big can of water beside him, and kissed him good-by.

"Chief" McCue was at the station on duty as usual, and he promised Buddy that if the freight house caught fire he would unchain the dog even before he turned in an alarm. "You leave him to me, Buddy," said the old constable. "When things is dull, about two o'clock, I'll give him fresh water and take him for a little walk just to cheer him up. You go ahead and have a good time. I'm going to the show tonight—if nothing happens."

With a word of gratitude Buddy peeled off his heavy coat, threw it nonchalantly over his arm and was off down the road. It was eight o'clock and he counted on covering the ten miles by noon. He wanted at least an hour for the calm inspection of the circus encampment and a personal view of each freak in the side shows. Then he would need an hour for the menagerie and a careful study of the "Bengal Man-eater" and "Majestic, the Untamable African Lion, Who Has Devoured Four Keepers." He quickened his stride as he busied his mind with these details.

Only three times did Buddy stop to rest, and, as he had been unable to sleep the night before because of excitement, he rested either standing up or seated on a fallen log for fear that he might doze off. At the last resting place he found that the newly nailed

heel on his shoe had been lost. With two rocks he hammered the tacks flat and was off in the stretch. The sun was directly overhead when he saw the waving banners above the tented city and then the softly gleaming white tops of the tents themselves.

When he reached the circus grounds, he found a pump and stuck his mouth under it, working the handle himself as only a thirsty boy can. Then he bought a big sandwich, and with this to nibble on luxuriously he made the preliminary inspection of the tents, examining every guy rope, flap, and peg, studying the layout of the kitchen and mess tents, and learning the locations of dressing rooms for the men and women.

Presently he personally met a Clown! At first it seemed that he was dreaming, but there stood the Clown, his white face and egglike head unmistakably real. He was speaking to him — speaking to Buddy Noname!

“Hi, kid!” Buddy heard him say. “I’d like to buy them clothes from you. They’d do for a make-up, believe me.”

He stood at the entrance of the dressing tent for men, grinning hideously in his paint and powder.

“I ain’t much on clothes, Mister Clown,” Buddy finally managed to say; “but I’ll betcher I got a dog can lay over any dog you got in this show.”

“You have, eh? And wot might be his name?”

“Waffles.”

“Waffles!” cried the Clown. “It’s a fine name. Wot’s yours?”

“Buddy.”

The Clown roared. “Say,” he said, “if you ain’t got no family ties and want to join the circus, come to see me. Ask for Smithy — Boob Smithy — and I’ll take you along. I need a boy clown and a trick dog.” Then he disappeared behind the canvas flap.

For the rest of the afternoon Buddy remained in a dream. Almost mechanically he carried out his program of seeing all the freaks and getting his top seat for the big show; but all the time the thought of fetching Waffles to that dressing tent and showing Boob Smithy what that wonderful dog could do filled his mind.

He cut out the concert and started comparatively early on the long hike back to base. It was pitch black by the time he had covered the fifth homeward mile, and he found that, the shoe with the lost heel having given up trying to keep up with him, his foot was torn and bleeding. Sitting down in the road he tore off half his shirt and bandaged the wounded member, starting off with a limp to do the next five miles. It was well after daybreak when he crawled into the village.

He dragged himself across the railroad tracks and groped beneath the freight platform for Waffles.

He was gone!

#### IV

Nobody bothered about Buddy as he lay on the ground, half under the freight station, any more than anybody had bothered about him previously. He lay half-hidden and half-senseless, certain of only one friend — Waffles; and he was gone! Used to neglect, Buddy soon fell off into a sleep of exhaustion against the breast of the only mother he had ever known. He was awakened by a familiar voice, and, lifting himself on an elbow, was rejoiced to see Waffles tugging at the end of a chain held by McCue.

"Hi, Chief!" he called, scrambling to his feet and limping across the tracks. "Here I am! Did ye think I was lost?" Waffles in a paroxysm of joy howled at the top of his voice. "I was late getting back," continued Buddy as he reached for the leash of his friend. "Me feet give out on the way."

McCue did not surrender the chain to the boy. His face was a shade whiter than usual.

"Lemme take him now, Chief," the boy urged. "It's been mighty kind of you to look out for the old feller for me."

"Ye can't take him, Buddy," the constable replied in a low voice. "Ten o'clock yestiddy the Mayor serves me with an order to kill him within twenty-four hours because he ain't got no license and a lot of ladies signed a complaint against him. I wanted to —"

"Kill me dawg!" cried Buddy. "Kill Waffles? Wot's he

done? Did he bite anybody, Chief?" He fell on his knees and put his arms about his friend's neck.

"He ain't done nuthin'," replied McCue. "They ain't done said a thing agin him 'ceptin' he was a nuisance."

A sob broke from Buddy's lips. "Ye can't kill him; ye can't kill him!" the boy moaned, pressing the cur to his breast. "Kill me, Chief, won't ye, please? Kill me 'stead of him. Please, Chief, don't you shoot me dawg."

It was a job to be done with in a hurry, and McCue was sorry that his ragged friend had come back. In a few minutes the station would be crowded with people—respectable people—and swift commission of this duly ordained murder could not be enacted there. The old constable dragged the dog from the arms of his little master and started down the hard-beaten track beside the rails. Waffles struggled in vain, calling on Buddy to come along too.

The boy rubbed the mud made by his tears clear of his eyes and started after the constable and his dog. His bandaged left foot dragged heavily, his sobs broke the quiet of the country air, his lips writhed in anguish, his poor rags fluttered about him, and his pitiful little soul within him was dying with crucifying pains.

Because of the struggles of Waffles, Buddy managed to catch up with them. A quarter mile down the track McCue stopped and pulled out a big, old-fashioned silver watch.

"In twenty-four hours, Buddy," he said solemnly. "They give me the order at ten o'clock yestiddy. It's nine-fifty now."

Buddy dropped to the ground, his arms about the neck of his dog. "Don't kill him, don't kill him, Chief!" he begged.

"He's only got ten minutes, Buddy."

"I ain't never had another friend on earth," moaned Buddy. The dog whimpered and licked the chin and cheeks of his master.

"Time's up, Buddy; you'd better go away now." The constable dropped his watch into his pocket and heaved forth an old-fashioned horse pistol. As he did so Waffles yanked himself free, but only for a moment, for the big foot of McCue came down on the chain.



"DON'T KILL HIM, DON'T KILL HIM, CHIEF!"

"You ain't going to shoot him chained up," begged Buddy. "He won't go away from me and I can't run with a lame foot. Loosen him, won't you?"

"I don't mind doing that for ye, son," replied McCue. "There ain't nothing in the order about shooting him chained up. It says just to shoot and kill him."

McCue unleashed the dog, and, with a word lifted on a sob, Buddy ordered his friend to stand at attention. Not a muscle, sinew or hair of the brute moved after the word was spoken. But in his brown eyes came a message of affection, fidelity, and undying faith to the eyes of his master.

McCue was aiming his great pistol.

"Sit up!" came the command from the swollen lips of the boy. Waffles rose to his haunches, his forepaws pointed downward pathetically. "Take aim!" cried Buddy. "Fire!" As he shouted the last word he fell against the side of old Tom, the horse pistol roaring to the clear heavens, spitting a tongue of fire and a cloud of smoke.

Waffles dropped over on his side and lay stark and still in the path.

"By gum!" cried McCue. "I done it with one shot. I'm glad of that, Buddy." He slipped his pistol into its holster under his coat and turned to the boy, taking his dirty, tear-stained face in his shaky hands. "Don't blame me, son," he said in a husky voice. "I had to obey orders. You take him and bury him. I know how you loved him."

"I'll put him away in the woods over yonder," replied Buddy.

McCue turned and trudged up the path beside the rails toward the station, shaking his head sadly.

Buddy lifted his stark friend to a shoulder and stole into the underbrush beside the tracks, burrowing deeper and deeper until his strength gave out. Now, fully screened from all eyes, he laid down his precious burden and uttered the one magic word: "Waffles!"

The corpse stirred.

"Sit up!"

The corpse sat up.

Buddy pointed a finger at him and said slowly: "Take aim! Fire!"

Waffles flopped over on his side.

"Git up!"

The corpse got up again.

"Come over and kiss your boss."

Waffles needed no further invitation.

Buddy then cleared a spot in the underbrush and with a grateful sigh threw himself on the bare ground.

"Now we'll go to sleep," he said; and his dog coiled up close to the empty stomach of his master, warming it. "When we both git up we'll start after that circus," added Buddy drowsily. "We'll — show — them — sumpin' — eeyah! — won't we?"

#### TO THE DEATH<sup>1</sup>

(From *Jack London's The Call of the Wild, Chapter III*)

. . . Spitz, cold and calculating even in his supreme moods, left the pack and cut across a narrow neck of land where the creek made a long bend around. Buck did not know of this, and as he rounded the bend, the frost wraith of a rabbit still flitting before him, he saw another and larger frost wraith leap from the overhanging bank into the immediate path of the rabbit. It was Spitz. The rabbit could not turn, and as the white teeth broke its back in mid air it shrieked as loudly as a stricken man may shriek. . . .

Buck did not cry out. He did not check himself, but drove in upon Spitz, shoulder to shoulder, so hard that he missed the throat. They rolled over and over in the powdery snow. Spitz gained his feet almost as though he had not been overthrown, slashing Buck down the shoulder and leaping clear. Twice his teeth clipped together, like the steel jaws of a trap, as he backed away for better footing, with lean and lifting lips that writhed and snarled.

In a flash Buck knew it. The time had come. It was to the death. As they circled about, snarling, ears laid back, keenly

<sup>1</sup> Used by permission of The Macmillan Company.



watchful for the advantage, the scene came to Buck with a sense of familiarity. He seemed to remember it all, — the white woods, and earth, and moonlight, and the thrill of battle. Over the whiteness and silence brooded a ghostly calm. . . . It was as though it had always been, the wonted way of things.

Spitz was a practised fighter. . . . He never rushed till he was prepared to receive a rush; never attacked till he had first defended that attack.

In vain Buck strove to sink his teeth in the neck of the big white dog. Wherever his fangs struck for the softer flesh, they were countered by the fangs of Spitz. Fang clashed fang, and lips were cut and bleeding, but Buck could not penetrate his enemy's guard. Then he warmed up and enveloped Spitz in a whirlwind of rushes. Time and time again he tried for the snow-white throat, where life bubbled near to the surface, and each time and every time Spitz slashed him and got away. Then Buck took to rushing, as though for the throat, when, suddenly drawing back his head and curving in from the side, he would drive his shoulder at the shoulder of Spitz, as a ram by which to overthrow him. But instead Buck's shoulder was slashed down each time as Spitz leaped lightly away.

Spitz was untouched, while Buck was streaming with blood and panting hard. The fight was growing desperate. And all the while the silent and wolfish circle waited to finish off whichever dog went down. As Buck grew winded, Spitz took to rushing, and he kept him staggering for footing. Once Buck went over, and the whole circle of sixty dogs started up; but he recovered himself, almost in mid air, and the circle sank down again and waited.

But Buck possessed a quality that made for greatness — imagination. He fought by instinct, but he could fight by head as well. He rushed, as though attempting the old shoulder trick, but at the last instant swept low to the snow and in. His teeth closed on Spitz's left fore leg. There was a crunch of breaking bone, and the white dog faced him on three legs. Thrice he tried to knock him over, then repeated the trick and broke the right fore leg. Despite the pain and helplessness, Spitz struggled madly to keep up. He saw the silent circle, with gleaming eyes, lolling tongues and silvery

breaths drifting upward, closing in upon him as he had seen similar circles close in upon beaten antagonists in the past. Only this time he was the one who was beaten.

There was no hope for him. Buck was inexorable. Mercy was a thing reserved for gentler climes. He manœuvred for the final rush. The circle had tightened till he could feel the breaths of the huskies on his flanks. He could see them, beyond Spitz and to either side, half crouching for the spring, their eyes fixed upon him. A pause seemed to fall. Every animal was motionless as though turned to stone. Only Spitz quivered and bristled as he staggered back and forth, snarling with horrible menace, as though to frighten off impending death. Then Buck sprang in and out; but while he was in, shoulder had at last squarely met shoulder. The dark circle became a dot on the moon-flooded snow as Spitz disappeared from view. Buck stood and looked on, the successful champion, the dominant primordial beast who had made his kill and found it good.

### THE PARABLE OF THE TALENTS

(From the *New Testament*)

For it is as when a man, going into another country, called his own servants, and delivered unto them his goods. And unto one he gave five talents, to another two, to another one; to each according to his several ability; and he went on his journey. Straightway he that received the five talents went and traded with them, and made other five talents. In like manner he also that received the two gained other two. But he that received the one went away and digged in the earth, and hid his lord's money.

Now after a long time the lord of those servants cometh, and maketh a reckoning with them. And he that received the five talents came and brought other five talents, saying, Lord, thou deliveredst unto me five talents: lo, I have gained other five talents. His lord said unto him, Well done, good and faithful servant: thou hast been faithful over a few things, I will set thee over many things; enter thou into the joy of thy lord. And he

also that received the two talents came and said, Lord, thou deliveredst unto me two talents: lo, I have gained other two talents. His lord said unto him, Well done, good and faithful servant: thou hast been faithful over a few things, I will set thee over many things; enter thou into the joy of thy lord.

And he also that had received the one talent came and said, Lord, I knew thee that thou art a hard man, reaping where thou didst not sow, and gathering where thou didst not scatter; and I was afraid, and went away and hid thy talent in the earth: lo, thou hast thine own. But his lord answered and said unto him, Thou wicked and slothful servant, thou knewest that I reap where I sowed not, and gather where I did not scatter; thou oughtest therefore to have put my money to the bankers, and at my coming I should have received back mine own with interest. Take ye away therefore the talent from him, and give it unto him that hath the ten talents. For unto every one that hath shall be given, and he shall have abundance: but from him that hath not, even that which he hath shall be taken away.

## LESSON SEVEN

### STORIES IN PROSE TOLD IN THE FIRST PERSON

Read one of the following stories and be able to tell it in your own words to your classmates. Observe that these stories are told in the first person. Note especially, in retelling the first of the group, these points: 1. Hugh and his mother. 2. Hugh and his father. 3. Hugh's honesty. 4. David Dove and Hugh's father.

#### HUGH'S SCHOOL DAYS<sup>1</sup>

(From *S. Weir Mitchell's Hugh Wynne: Free Quaker, Chapter II*)

The day I went to school for the first time is very clear in my memory. I can see myself, a stout little fellow about eight years

<sup>1</sup> Used by permission of The Century Company.

old, clad in gray homespun, with breeches, low shoes, and a low, flat beaver hat. I can hear my mother say, "Here are two big apples for thy master," it being the custom so to propitiate pedagogues. Often afterward I took eggs in a little basket, or flowers, and others did the like.

"Now run! run!" she cried, "and be a good boy; run, or thou wilt be late." And she clapped her hands as I sped away, now and then looking back over my shoulder.

I remember as well my return home to this solid house, this first day of my going to school. One is apt to associate events with persons, and my mother stood leaning on the half-door as I came running back. She was some little reassured to see me smiling, for, to tell the truth, I had been mightily scared at my new venture. . . .

As I came she set those large, childlike eyes on me, and opening the lower half-door, cried out:

"I could scarce wait for thee! I wish I could have gone with thee, Hugh; and was it dreadful? Come, let us see thy little book. And did they praise thy reading? Didst thou tell them I taught thee? There are girls, I hear," and so on — a way she had of asking many questions without waiting for a reply.

As we chatted we passed through the hall, where tall mahogany chairs stood dark against the white-washed walls, such as were in all the rooms. Joyous at escape from school, and its confinement of three long, weary hours, from eight to eleven, I dropped my mother's hand, and, running a little, slid down the long entry over the thinly sanded floor, and then slipping, came down with a rueful countenance, as nature, foreseeing results, meant that a boy should descend when his legs fail him. My mother sat down on a settle, and spread out both palms toward me, laughing, and crying out:

"So near are joy and grief, my friends, in this world of sorrow."

This was said so exactly with the voice and manner of a famous preacher of our Meeting that even I, a lad then of only eight years, recognized the imitation. Indeed, she was wonderful at this trick of mimicry, a thing most odious to Friends. As I smiled, hearing her, I was aware of my father in the open doorway of the sitting-



"NOW RUN! RUN!" SHE CRIED.

room, tall, strong, with much iron-gray hair. Within I saw several Friends, large rosy men in drab, with horn buttons and straight collars, their stout legs clad in dark silk hose, without the paste or silver buckles then in use. All wore broad-brimmed, low beavers, and their gold-headed canes rested between their knees.

My father said to me, in his sharp way, "Take thy noise out into the orchard. The child disturbs us, wife. Thou shouldst know better. A committee of overseers is with me." He disliked the name Marie, and was never heard to use it, nor even its English equivalent.

Upon this the dear lady murmured, "Let us fly, Hugh," and she ran on tiptoe along the hall with me, while my father closed the door. "Come," she added, "and see the floor. I am proud of it. We have friends to eat dinner with us at two." . . .

And thus began my life at school, to which I went twice a day, my father not approving of the plan of three sessions a day, which was common, nor, for some reason, I know not what, of schools kept by Friends. So it was that I set out before eight, and went again from two to four. . . .

I have observed that teachers are often eccentric, and surely David Dove was no exception, nor do I now know why so odd a person was chosen by many for the care of youth. I fancy my mother had to do with the choice in my case, and was influenced by the fact that Dove rarely used the birch, but had a queer fancy for setting culprits on a stool, with the birch switch stuck in the back of the jacket, so as to stand up behind the head. I hated this, and would rather have been birched *secundum artem*<sup>1</sup> than to have seen the girls giggling at me. I changed my opinion later. . . .

Our school life with Dove ended after four years in an odd fashion. I was then about twelve, and had become a vigorous, daring boy, with, as it now seems to me, something of the fortunate gayety of my mother. Other lads thought it singular that in peril I became strangely vivacious; but underneath I had a share of the relentless firmness of my father, and of his vast dislike of failure, and of his love of truth. I have often thought that the father in me saved me

<sup>1</sup> According to the usual method.

from the consequences of so much of my mother's gentler nature as might have done me harm in the rude conflicts of life.

David Dove, among other odd ways, devised a plan for punishing the unpunctual which had considerable success. One day, when I had far overstayed the hour of eight, by reason of having climbed into Friend Pemberton's gardens, where I was tempted by many green apples, I was met by four older boys. One had a lantern, which, with much laughter, he tied about my neck, and one, marching before, rang a bell. I had seen this queer punishment fall on others, and certainly the amusement shown by people in the streets would not have hurt me compared with the advantage of pockets full of apples, had I not of a sudden seen my father, who usually breakfasted at six, and was at his warehouse by seven. He looked at me composedly, but went past us saying nothing.

On my return about eleven, he unluckily met me in the garden, for I had gone the back way in order to hide my apples. I had an unpleasant half-hour, despite my mother's tears, and was sent at once to confess to Friend James Pemberton. The good man said I was a naughty boy, but must come later when the apples were red ripe, and I should take all I wanted, and I might fetch with me another boy, or even two. I never forgot this, and did him some good turns in after-years, and right gladly too.

In my own mind I associated David Dove with this painful interview with my father. I disliked him the more because, when the procession entered the school, a little girl for whom Warder and I had a boy friendship, in place of laughing, as did the rest, for some reason began to cry. This angered the master, who had the lack of self-control often seen in eccentric people. He asked why she cried, and on her sobbing out that it was because she was sorry for me, he bade her take off her stays. These being stiff, and worn outside the gown, would have made the punishment of the birch on the shoulders of trifling moment.

As it was usual to whip girls at school, the little maid said nothing but did as she was bid, taking a sharp birching without a cry. Meanwhile I sat with my head in my hands, and my fingers in my ears lest I should hear her weeping. After school that evening,

when all but Warder and I had wandered home, I wrote on the outside wall of the school-house with chalk, "David Dove Is A Cruel Beast," and went away somewhat better contented.

Now, with all his seeming dislike to use the rod, David had turns of severity, and then he was far more brutal than any man I have ever known. Therefore it did not surprise us next morning that the earlier scholars were looking with wonder and alarm at the sentence on the wall, when Dove, appearing behind us, ordered us to enter at once.

Going to his desk, he put on his spectacles, which then were worn astride of the nose. In a minute he set on below them a second pair, and this we knew to be a signal of coming violence. Then he stood up, and asked who had written the opprobrious epithet on the wall. As no one replied, he asked several in turn, but luckily chose the girls, thinking, perhaps, that they would weakly betray the sinner. Soon he lost patience, and cried out he would give a king's pound to know.

When he had said this over and over, I began to reflect that, if he had any idea of doing as he promised, a pound was a great sum, and to consider what might be done with it in the way of marbles of Amsterdam, tops, and of certain much-desired books, for now this latter temptation was upon me, as it has been ever since. As I sat, and Dove thundered, I remembered how, when one Stacy, with an oath, assured my father that his word was as good as his bond, my parent said dryly that this equality left him free to choose, and he would prefer his bond. I saw no way to what was for me the mysterious security of a bond, but I did conceive of some need to stiffen the promise Dove had made before I faced the penalty.

Upon this I held up a hand, and the master cried, "What is it?"

I said, "Master, if a boy should tell thee wouldst thou surely give a pound?"

At this a lad called "Shame!" thinking I was a telltale.

When Dove called silence and renewed his pledge, I, overbold, said, "Master, I did it, and now wilt thou please to give me a pound — a king's pound?"

"I will give thee a pounding!" he roared; and upon this came



down from his raised form, and gave me a beating so terrible and cruel that at last the girls cried aloud, and he let me drop on the floor, sore and angry. I lay still awhile, and then went to my seat. As I bent over my desk, it was rather the sense that I had been wronged, than the pain of the blows, which troubled me.

After school, refusing speech to any, I walked home, and ministered to my poor little bruised body as I best could. Now this being a Saturday, and therefore a half-holiday, I ate at two with my father and mother.

Presently, my father detecting my uneasy movements, said, "Hast thou been birched today, and for what badness?"

Upon this my mother said softly, "What is it, my son? Have no fear." And this gentleness being too much for me, I fell to tears, and blurted out all my little tragedy.

As I ended, my father rose, very angry, and cried out, "Come this way!" But my mother caught me, saying, "No! no! Look, John! see his poor neck and his wrist! What a brute! I tell thee, thou shalt not! it were a sin. Leave him to me," and she thrust me behind her as if for safety.

To my surprise, he said, "As thou wilt," and my mother hurried me away. We had a grave, sweet talk, and there it ended for a time. I learned that, after all, the woman's was the stronger will. I was put to bed and declared to have a fever, and given sulphur and treacle, and kept out of the paternal paths for a mournful day of enforced rest.

On the Monday following I went to school as usual, but not without fear of Dove. When we were all busy, about ten o'clock, I was amazed to hear my father's voice. He stood before the desk, and addressed Master Dove in a loud voice, meaning, I suppose, to be heard by all of us.

"David Dove," he said, "my son has been guilty of disrespect to thee, and to thy office. I do not say he has lied, for it is my belief that thou art truly an unjust and cruel beast. As for his sin, he has suffered enough [I felt glad of this final opinion]; but a bargain was made. He, on his part, for a consideration of one pound sterling, was to tell thee who wrote certain words. He has paid thee

and thou hast taken interest out of his skin. Indeed, Friend Shylock, I think he weighs less by a pound. Thou wilt give him his pound, Master David."

Upon this a little maid near by smiled at me, and Warder punched me in the ribs. Master Dove was silent a moment, and then answered that there was no law to make him pay, and that he had spoken lightly, as one might say, "I would give this or that to know." But my father replied at once:

"The boy trusted thee, and was as good as his word. I advise thee to pay. As thou art Master to punish boys, so will I, David, use thy birch on thee at need, and trust to the great Master to reckon with me if I am wrong."

All this he said so fiercely that I trembled with joy, and hoped that Dove would deny him; but, in place of this, he muttered something about Meeting and Friends, and meanwhile searched his pockets and brought out a guinea. This my father dropped into his breeches pocket, saying, "The shilling will be for interest" (a guinea being a shilling over a king's pound). After this, turning to me, he said, "Come with me, Hugh," and went out of the school-house, I following after, very well pleased, and thinking of my guinea.

### THE DAY OF JUDGMENT

(From *Elizabeth Stuart Phelps Ward's Trotty's Wedding Tour*)

I am fourteen years old and Jill is twelve and a quarter. Jill is my brother. That isn't his name, you know; his name is Timothy and mine is George Zacharias; but they've always called us Jack and Jill. . . .

Well, Jill and I had an invitation to Aunt John's this summer, and that was how we happened to be there. . . .

I'd rather go to Aunt John's than anywhere else in this world. When I was a *little* fellow I used to think I'd rather go to Aunt John's than to go to Heaven. But I never dared to tell. . . .

She'd invited us to come on the 12th of August. It takes all day to get to Aunt John's. She lives at Little River in New

Hampshire away up. You have to wait at South Lawrence in a poky little depot, . . . and you get some played out. At least I don't but Jill does. So we bought a paper and Jill sat up and read it. When he'd sat a minute and read along:

"Look here!" said he.

"Look where?" said I.

"Why, there's going to be a comet tonight," said Jill.

"Who cares?" said I.

Jill laid down the paper, and crunched a pop-corn all up before he answered that. Then said he, "I don't see why father didn't tell us. I s'pose he thought we'd be frightened, or something. Why, s'posing the world *did* come to an end? That's what this paper says. 'It is predicted' — where's my place? O! I see — 'predicted by learned men that a comet will come into con — conjunction with our plant' — no — 'our planet this night. Whether we shall be plunged into a wild vortex of angry space, or suffocated with n-o-x — noxious gases, or scorched to a helpless crisp, or blasted at once into eternal an-ni-hi —'"

A gust of wind grabbed the paper out of Jill's hand just then, and took it out of the window; so I never heard the rest. . . .

"Father isn't a goose," said I. "He didn't think it worth mentioning. He isn't going to be afraid of a comet at his time of life!"

So we didn't think any more about the comet till we got to Aunt John's. . . . There was company there. . . . It wasn't a relation, only an old schoolmate, and her name was Miss Togy; so she'd come without an invitation, and had to have the spare room because she was a lady. That was how Jill and I came to be put in the little chimney bedroom. . . .

That little chimney bedroom is the funniest place you ever slept in. . . . There'd been a chimney once, and it ran up by the window, and grandfather had it taken away. It was a big, old, *old*-fashioned chimney, and it left the funniest little gouge in the room! So the bed went in as nice as could be. We couldn't see much but the ceiling when we got to bed.

"It's pretty dark," said Jill; "I shouldn't wonder if it *did* blow up a little. Wouldn't it scare — Miss — Bogy!"

"Togy," said I.

"Well, T-o—" said Jill; and right in the middle of it he went off as sound as a weasel.

The next thing I can remember is a horrible noise — I can't think of but one thing in this world it was like, and that isn't in this world so much. I mean the Last Trumpet, with the Angel blowing as he blows in my old Primer.

But the *next* thing I remember is *hearing* Jill sit up in bed, — for I couldn't see him, it was so dark, — and his piping out the other half of Miss Togy's name just as he had left it when he went to sleep:

"*Gy! Bo-gy! Fo-gy! Soa-ky!* — O," said Jill, coming to at last, "I thought . . . why, what's up?"

I was up, but I couldn't tell what else was, for a little while. I went to the window. It was as dark as a great rat-hole out-of-doors, all but a streak of lightning and an awful thunder, as if the world was cracking all to pieces. . . .

"Come to bed!" shouted Jill, "you'll get struck, and then that'll kill me."

I went back to bed, for I didn't know what else to do. We crawled down under the clothes and covered ourselves all up.

"W-ould — you — call Aunt — John?" asked Jill. He was 'most choked. I came up for air.

"No," said I, "I don't think I'd call Aunt John."

I should have liked to call Aunt John by that time; but then I should have felt ashamed.

"I s'pose she has got her hands full with Miss Croaky, anyway," chattered Jill, bobbing up for a breath, and then bobbing under again.

By that time the storm was the worst storm I had ever seen in my life — it grew worse and worse. Thunder, lightning, and wind! Wind, lightning, and thunder! Rain and roar and awfulness! I don't know how to tell how awful it was. . . .

In the middle of the biggest peal we'd had yet, up jumped Jill. "Jack!" said he, "that comet!" I'd never thought of the comet till that minute; I felt an ugly feeling and a little cold all over.

"It is the comet!" said Jill. "It is the Day of Judgment, Jack." . . .

Then it happened. It happened so fast I didn't even have time to get my head under the clothes.

First there was a creak. Then a crash. Then we felt a shake as if a giant pushed his shoulder up through the floor and shoved us. Then we doubled up. And *then* we began to fall. The floor opened, and we went through. I heard the bed-post hit as we went by. . . . Then I felt another crash. Then we began to fall again. Then we bumped down hard. After that we stopped falling. I lay still. My heels were doubled up over my head. I thought my neck would break. But I never dared to stir. I thought I was dead.

By and by I wondered if Jill were not dead too. So I undoubled my neck a little and found some air. It seemed to be just as uncomfortable . . . to breathe without air when you were dead as when you weren't.

I called out softly, "Jill!" No answer. "*Jill!*" Not a sound. "O — JILL!"

But he did not speak. So then I knew Jill must be dead, at any rate. I couldn't help wondering why he was so much deader than I that he couldn't answer a fellow. Pretty soon I heard a rustling noise around my feet. Then a weak, *sick* kind of a noise — just the noise I always had supposed ghosts would make if they talked.

"Jack?"

"Is that you, Jill?"

"I — suppose — so. Is it you, Jack?"

"Yes. Are *you* dead?"

"I don't know. Are you?"

"I guess I must be if you are. How awfully dark it is!"

"Awfully dark! It must have been the comet!"

"Yes; did you get much hurt?"

"Not much — I say — Jack?"

"What?"

"If it is the Judgment Day —" Jill broke up. So did I. We lay as still as we could. If it *were* the Judgment Day —

"Jill!" said I.

"Oh, dear me!" sobbed Jill.

We were both crying by that time. I don't feel ashamed to own up, as far as I'm concerned.

"If I'd known," said I, "that the Day of Judgment was coming on the 12th of August, I wouldn't have been so mean about that jack-knife of yours with the notch in it!"

"And I wouldn't have eaten up your luncheon that day last winter when I got mad at you," said Jill.

"Nor we wouldn't have cheated mother about smoking, vacations," said I.

"I'd *never* have played with the Bailey boys out behind the barn!" said Jill.

"I wonder where the comet went to," said I.

"Whether we shall be plunged into," quoted Jill, in a horrible whisper, from that dreadful newspaper, "shall be plunged into a wild vortex of angry space — or suffocated with noxious gases — or scorched to a helpless crisp — or *blasted* ——"

"When do you suppose they'll come after us?" I interrupted Jill.

That very minute somebody came. We heard a step, and then another. Then a heavy bang. Jill howled out a little. I didn't, for I was thinking how the cellar door banged like that.

Then came a voice, an awful, hoarse and trembling voice as ever you'd want to hear. "George Zacharias!"

*Then I knew* it must be the Judgment Day and that the Angel had me up in court to answer him. For you couldn't expect an angel to call you Jack when you were dead.

"George Zacharias!" said the awful voice again. I didn't know what else to do, I was so frightened, so I just hollered out, "Here!" as I do at school.

"Timothy!" came the voice once more.

Now Jill had a bright idea. Up he shouted, "Absent!" at the top of his lungs.

"George! Jack! Jill! where *are* you? Are you *killed*? O, wait a minute and I'll bring a light!"

This didn't sound so much like Judgment Day as it did like

Aunt John. I began to feel better. So did Jill. I sat up. So did he. It wasn't a minute till the light came into sight and something that looked like the cellar door, the cellar stairs, and Aunt John's spotted wrapper, and Miss Togy in a night-gown, away behind, as white as a ghost. Aunt John held the light above her head and looked down. I don't believe I shall ever see an angel that will make me feel any better to look at than Aunt John did that night.

"O you *blessed* boys!" said Aunt John, — she was laughing and crying together. "To think that you should have fallen through the old chimney to the cellar floor and be sitting there alive in *such* a funny heap as that!"

That was just what we had done. The old flooring — not very secure — had given way in the storm; and we'd gone down through two stories, where the chimney ought to have been, jam! into the cellar on the coal heap, and all as good as ever excepting the bedstead!

#### PRACTICE

(*On stories in Lesson Six and Lesson Seven*)

1. Make a list of the unfamiliar words in one of the foregoing stories and look them up in the dictionary.
2. Write a letter from Frau Hildesmuller to her daughter Lena. Invent the details.
3. Imagine that Mr. Wynne, instead of calling at David Dove's school, had written him a letter. Reproduce the letter.
4. Jack writes a letter to a friend about his visit to Aunt John's and the Day of Judgment. Reproduce the letter.
5. Write a letter to the author of one of the above stories, telling him why you like it.
6. Which of the characters portrayed in the stories you read do you like best? Give your reasons.
7. Show that the events in the stories you read follow one another naturally; show that each event grows out of a preceding one.
8. Imagine David Dove in Jack and Jill's place at Aunt John's. Tell just how you think he would have behaved.

9. Tell one of the above first-person stories in the third person. Is anything lost? Anything gained by the change? Explain.
10. Tell the story of *The Chaparral Prince* in the first person, as Lena told it in after years to her children.

## LESSON EIGHT

### PLANNING A STORY

Remember again the two elements that make for interest in composition — good writing and something to say. Under good writing, in the lessons on letters, we were chiefly concerned with forms, the customs that good letter writers follow in order to make their letters easy to read and to answer. In story telling, there are not so many customs to trouble us, or, rather, the customs of story telling are those of all good writing, and deal with such things as spelling, punctuation, and capitalization. But story telling offers an excellent opportunity to begin the consideration of one of the chief rules for all good writing — the careful planning of all you propose to say.

Whenever you speak, whenever you write, there are two steps to take — first the preparation, second the actual speaking or the writing out. Planning is just getting the results of your preparation in clear and visible form.

Everything that is worth while doing must be thoroughly planned. You can see evidence of this truth all about you, not only in the achievements of men but also in the workings of nature. Every bolt and screw in a large building is accounted for in the *plans* for that building before human hand is permitted to touch the material out of which it is made. Nature observes the strictest regularity of plan in the succession of days and nights, of months and years, of seasons and centuries.



In writing and speaking you must know not only just *what* you are going to say but just *how* you are going to say it as well. And you must learn to plan so easily and so naturally, that, as soon as you are given a task to do, you will, as you prepare, almost unconsciously hit upon a method for the performance of that task.

Here is a little plan for the story on page 54. Just below it is a plan for the story on page 56. Study these two plans in connection with the stories from which they are taken.

#### TO THE DEATH

1. Spitz brings down the rabbit.
  - a. A contest with Buck
2. Buck attacks Spitz
  - a. A close match
  - b. A fight to the death
3. Spitz gains in the struggle
  - a. The waiting wolfish circles
  - b. Spitz's method of rushing
4. Buck fights by head as well as by instinct
  - a. Sweeps low and in
  - b. Breaks Spitz's left foreleg
  - c. Breaks Spitz's right foreleg
5. Spitz is done for
  - a. A game loser
  - b. The inclosing circle
  - c. Spitz's disappearance
6. Buck stands proudly victorious

#### THE PARABLE OF THE TALENTS

##### Introduction

1. The master
2. The three servants
3. The three gifts

## Discussion

1. The report of the first servant
  - a. "I have gained other five talents "
2. The report of the second servant
  - a. "I have gained other two talents "
3. The report of the third servant
  - a. "I hid thy talent in the earth "

## Conclusion

1. The master's reproof
2. The punishment
3. The lesson

In planning a story, you may enumerate the principal events in the order in which they occur. This is called the *time* or *chronological* order. But it is often better to reserve the most interesting happening for a place near the end. It is sometimes necessary, also, at the outset to explain the situation or to describe the scene of the story or to discuss certain of the important characters. The following general plan will be found useful in preparing to write out stories : —

## 1. Situation

- a. Time
- b. Place
- c. Characters

## 2. Happenings

The important events, with the most interesting last

## 3. Result

What follows as the result of the event of greatest interest

Sometimes, however, a story starts *in the middle of things*. Such is the case with *The Chaparral Prince* on page 32. The story opens with Lena in the midst of a sorry situation. Thence, by degrees, it is unfolded, until the reader is taken back to the beginning of Lena's troubles and Lena's hopes. This plan has the advantage of gripping the interest of the

reader at once. It is the method of *The Odyssey*, of *Paradise Lost*, and many of the great stories of the world.

You may make your stories more vivid and real by telling them in the first person. This sometimes presents difficulties, especially when the narrator has to be in one place and the events of the story occur elsewhere. But the difficulty may be met by various devices, such as a letter or a diary in which occurrences are reported that took place in the story teller's absence. You will find it an interesting exercise to change a story from one person to another, or to tell a story by means of the conversation of many different characters.

#### PRACTICE

1. Why is a plan necessary to the telling of a story?
2. How should one go about planning a story?
3. Make a plan for *The Day of Judgment* (page 64), for *Hugh's School Days* (page 57), for *Buddy and Waffles* (page 43).
4. Explain how these plans differ from those given on pages 176, 177, 203.
5. Make a plan and write a short story on one of the following topics: —
 

Why Bill left school.	The biography of a school boy.
The fish that wouldn't bite.	Late — and then! —.
When the canoe upset.	Grandma's Wedgewood platter.
A day I shall never forget.	Finding the treasure.
6. Tell the story of *To the Death* according to Buck; that is, use the first person throughout and let Buck do the telling.
7. Imagine that Aunt John was observing Jack and Jill during their frightful night. Tell the story of *The Day of Judgment* in her words.
8. Plan and write a story in which you show the superior character of some animal by what he does. The following topics may be suggestive: —
 

Toby, the truck horse.	Tabby, the patient heroine.
Rex, the rescuer.	King, the trusty knight of the harness.

9. Plan and write a story suggested by one of the following: —
- |       |         |          |       |
|-------|---------|----------|-------|
| Pluck | Slacker | Downed   | Stuck |
| Nerve | Game    | Cornered | Sand  |
10. Plan and write a story suggested by one of the following: —
- |                          |                    |
|--------------------------|--------------------|
| My first real work.      | My last penny.     |
| My first failure.        | My first party.    |
| My best lesson.          | My first whipping. |
| My pleasantest surprise. | My oldest trick.   |
11. Tell the story of what happened to Hugh Wynne at school, by means of conversation between Hugh's father and mother.
12. Tell the story of some school contest by means of conversation
- (1) Among the teachers, or
  - (2) Among the pupils, or
  - (3) Among the parents of the pupils who took part.

## LESSON NINE

### STORIES IN POETRY TOLD IN THE THIRD PERSON

Read some or all of the poems that follow. Which do you like best? Draw up a brief plan for it. Look up the meanings of any unfamiliar words.

#### THE OLD MAN AND JIM<sup>1</sup>

(By *James Whitcomb Riley*)

Old man never had much to say —  
 'Ceptin' to Jim, —  
 And Jim was the wildest boy he had,  
 And the old man jes' wrapped up in him!  
 Never heerd him speak but once  
 Er twice in my life, — and first time was  
 When the army broke out, and Jim he went,

<sup>1</sup> From the Biographical Edition of the Complete Works of James Whitcomb Riley, copyright 1913. Used by special permission of the publishers, The Bobbs-Merrill Company.

The old man backin' him fer three months;  
 And all 'at I heerd the old man say  
 Was, jes' as we turned to start away, —  
 "Well, good-by, Jim:  
 Take keer of yourse'f!"

'Peared like he was more satisfied  
 Jes' *lookin'* at Jim  
 And likin' him all to hisse'f-like, see?  
 'Cause he was jes' wrapped up in him!  
 And over and over I mind the day  
 The old man come and stood round in the way  
 While we was drillin', a-watchin' Jim;  
 And down at the deepot a-heerin' him say, —  
 "Well, good-by, Jim:  
 Take keer of yourse'f!"

Never was nothin' about the farm  
 Disting'ished Jim;  
 Neighbors all ust to wonder why  
 The old man 'peared wrapped up in him:  
 But when Cap. Biggler, he writ back  
 'At Jim was the bravest boy we had  
 In the whole dern rigiment, white er black,  
 And his fightin' good as his farmin' bad, —  
 'At he had led, with a bullet clean  
 Bored through his thigh, and carried the flag  
 Through the bloodiest battle you ever seen, —  
 The old man wound up a letter to him  
 'At Cap. read to us, 'at said, — "Tell Jim  
 Good-by;  
 And take keer of hisse'f!"

Jim come home jes' long enough  
 To take the whim  
 'At he'd like to go back in the calvery —  
 And the old man jes' wrapped up in him!

Jim 'lowed 'at he'd had sich luck afore,  
 Gussed he'd tackle her three years more.  
 And the old man give him a colt he'd raised,  
 And follered him over to Camp Ben Wade,  
 And laid around fer a week er so,  
 Watchin' Jim on dress-parade ;  
 'Tel finally he rid away,  
 And last he heerd was the old man say, —  
     " Well, good-by, Jim :  
     Take keer of yourse'f ! "

Tuk the papers, the old man did,  
     A-watchin' fer Jim,  
 Fully believin' he'd make his mark  
     *Some way — jes' wrapped up in him !*  
 And many a time the word 'ud come  
 'At stirred him up like a tap of a drum :  
 At Petersburg, fer instance, where  
 Jim rid right into their cannons there,  
 And tuk 'em, and p'inted 'em t'other way,  
 And socked it home to the boys in gray,  
 As they skooted fer timber, and on and on —  
 Jim a lieutenant, — and one arm gone, —  
 And the old man's words in his mind all day, —  
     " Well, good-by, Jim :  
     Take keer of yourse'f ! "

Think of a private, now, perhaps,  
     We'll say like Jim,  
 'At's clum clean up to the shoulder-straps —  
     And the old man jes' wrapped up in him !  
 Think of him — with the war plum' through  
 And the glorious old Red-White-and-Blue  
 A-laughin' the news down over Jim,  
 And the old man, bendin' over him —  
 The surgeon turnin' away with tears

'At hadn't leaked fer years and years,  
 As the hand of the dyin' boy clung to  
 His Father's, the old voice in his ears, —  
 "Well, good-by, Jim :  
 Take keer of yourse'f!"

## FIRST APPEARANCE AT THE ODEON

(By *James T. Fields*)

"I am Nicholas Tacchinardi, — hunchbacked, look you, and a  
 fright ;  
 Caliban himself might never interpose so foul a sight.  
 Granted ; but I come not, masters, to exhibit form or size.  
 Gaze not on my limbs, good people ; lend your ears and not your  
 eyes.

I'm a singer, not a dancer, — spare me for a while your din ;  
 Let me try my voice tonight here, — keep your jests till I begin.  
 Have the kindness but to listen, — this is all I dare to ask.  
 See, I stand beside the footlights, waiting to begin my task.  
 If I fail to please you, curse me, — not before my voice you hear,  
 Thrust me not from the Odeon. Harken, and I've naught to fear."

Then the crowd in pit and boxes jeered the dwarf, and mocked his  
 shape ;  
 Called him "monster," "thing abhorrent," crying "off, presump-  
 tuous ape !  
 Off, unsightly, baleful creature ! off, and quit the insulted stage !  
 Move aside, repulsive figure, or deplore our gathering rage."

Bowing low, pale Tacchinardi, long accustomed to such threats,  
 Burst into a grand bravura, showering notes like diamond jets, —  
 Sang until the ringing plaudits through the wide Odeon rang, —  
 Sang as never soaring tenor ere behind those footlights sang ;  
 And the hunchback, ever after, like a god was hailed with cries, —  
 "King of minstrels, live forever ! Shame on fools who have but  
 eyes !"

## THE BALLAD OF THE OYSTERMAN

(By *Oliver Wendell Holmes*)

It was a tall young oysterman lived by the river-side,  
His shop was just upon the bank, his boat was on the tide;  
The daughter of a fisherman, that was so straight and slim,  
Lived over on the other bank, right opposite to him.

It was the pensive oysterman that saw a lovely maid,  
Upon the moonlight evening, a sitting in the shade;  
He saw her wave her handkerchief, as much as if to say,  
"I'm wide awake, young oysterman, and all the folks away."

Then up arose the oysterman, and to himself said he,  
"I guess I'll leave the skiff at home, for fear that folks should see;  
I read it in the story book, that, for to kiss his dear,  
Leander swam the Hellespont, — and I will swim this here."

And he has leaped into the waves, and crossed the shining stream,  
And he has clambered up the bank, all in the moonlight gleam;  
O there were kisses sweet as dew, and words as soft as rain, —  
But they have heard her father's step, and in he leaps again!

Out spoke the ancient fisherman, — "O what was that, my  
daughter?"

"'Twas nothing but a pebble, sir, I threw into the water;"

"And what is that, pray tell me, love, that paddles off so fast?"

"It's nothing but a porpoise, sir, that's been a swimming past."

Out spoke the ancient fisherman, — "Now bring me my harpoon!  
I'll get into my fishing-boat, and fix the fellow soon;"

Down fell that pretty innocent, as falls a snow-white lamb,  
Her hair drooped round her pallid cheeks, like sea-weed on a clam.

Alas for those two loving ones! she waked not from her swoond,  
And he was taken with the cramp, and in the waves was drowned;  
But Fate has metamorphosed them, in pity of their woe,  
And now they keep an oyster-shop for mermaids down below.



THE HIGHWAYMAN<sup>1</sup>(By *Alfred Noyes*)

## PART ONE

## I

The wind was a torrent of darkness among the gusty trees,  
The moon was a ghostly galleon tossed upon cloudy seas,  
The road was a ribbon of moonlight over the purple moor,  
And the highwayman came riding —

Riding — riding —

The highwayman came riding, up to the old inn door.

## II

He'd a French cocked hat on his forehead, a bunch of lace at his chin,  
A coat of the claret velvet, and breeches of brown doeskin ;  
They fitted with never a wrinkle : his boots were up to the thigh !  
And he rode with a jeweled twinkle,

His pistol butts a-twinkle,

His rapier hilt a-twinkle, under the jeweled sky.

## III

Over the cobbles he clattered and clashed in the dark inn yard,  
And he tapped with his whip on the shutters, but all was locked and  
barred ;

He whistled a tune to the window, and who should be waiting  
there

But the landlord's black-eyed daughter,

Bess, the landlord's daughter,

Plaiting a dark red love knot into her long black hair.

## IV

And dark in the dark old inn yard a stable-wicket creaked  
Where Tim the ostler listened ; his face was white and peaked ;  
His eyes were hollows of madness, his hair like moldy hay,

<sup>1</sup> Used by permission of The Macmillan Company.

But he loved the landlord's daughter,  
 The landlord's red-lipped daughter,  
 Dumb as a dog he listened, and he heard the robber say —

## V

“One kiss, my bonny sweetheart, I'm after a prize tonight,  
 But I shall be back with the yellow gold before the morning light;  
 Yet, if they press me sharply, and harry me through the day,  
 Then look for me by moonlight,  
 Watch for me by moonlight,  
 I'll come to thee by moonlight, though hell should bar the way.”

## VI

He rose upright in the stirrups; he scarce could reach her hand,  
 But she loosened her hair i' the casement! His face burned like a  
 brand  
 As the black cascade of perfume came tumbling over his breast;  
 And he kissed its waves in the moonlight,  
 (Oh, sweet black waves in the moonlight!)  
 Then he tugged at his rein in the moonlight, and galloped away to  
 the West.

## PART TWO

## I

He did not come in the dawning; he did not come at noon;  
 And out o' the tawny sunset, before the rise o' the moon,  
 When the road was a gypsy's ribbon, looping the purple moor,  
 A redcoat troop came marching —  
 Marching — Marching —  
 King George's men came marching, up to the old inn door.

## II

They said no word to the landlord, they drank his ale instead,  
 But they gagged his daughter and bound her to the foot of her  
 narrow bed;

Two of them knelt at her casement, with muskets at their side!  
 There was death at every window;  
 And hell at one dark window;  
 For Bess could see, through her casement, the road that *he* would  
 ride.

## III

They had tied her up to attention, with many a sniggering jest;  
 They had bound a musket beside her, with the barrel beneath her  
 breast!

“Now keep good watch!” and they kissed her.

She heard the dead man say <sup>1</sup>

*Look for me by moonlight;*

*Watch for me by moonlight;*

*I'll come to thee by moonlight, though hell should bar the way!*

## IV

She twisted her hands behind her; but all the knots held good!  
 She writhed her hands till her fingers were wet with sweat or blood!  
 They stretched and strained in the darkness, and the hours crawled  
 by like years,

Till, now, on the stroke of midnight,

Cold on the stroke of midnight,

The tip of one finger touched it! The trigger at least was hers!

## V

The tip of one finger touched it; she strove no more for the rest!  
 Up, she stood up to attention, with the barrel beneath her breast,  
 She would not risk their hearing; she would not strive again;  
 For the road lay bare in the moonlight;  
 Blank and bare in the moonlight;  
 And the blood of her veins in the moonlight throbbed to her love's  
 refrain.

<sup>1</sup> She already thought of her lover as dead.

## VI

*Tlot-tlot; tlot-tlot!* Had they heard it? The horse-hoofs ringing  
clear;

*Tlot-tlot, tlot-tlot,* in the distance! Were they deaf that they did  
not hear?

Down the ribbon of moonlight, over the brow of the hill,  
The highwayman came riding,

Riding, — riding!

The redcoats looked to their priming! She stood up, straight and  
still!

## VII

*Tlot-tlot,* in the frosty silence! *Tlot-tlot,* in the echoing night!

Nearer he came and nearer! Her face was like a light!

Her eyes grew wide for a moment; she drew one last deep breath,  
Then her finger moved in the moonlight,

Her musket shattered the moonlight,

Shattered her breast in the moonlight and warned him — with her  
death.

## VIII

He turned; he spurred to the Westward; he did not know who  
stood

Bowed, with her head o'er the musket, drenched with her own red  
blood!

Not till the dawn he heard it, and slowly blanched to hear

How Bess, the landlord's daughter,

The landlord's black-eyed daughter,

Had watched for her love in the moonlight, and died in the darkness  
there.

## IX

Back, he spurred like a madman, shrieking a curse to the sky,  
With the white road smoking behind him, and his rapier brandished  
high!

Blood-red were his spurs i' the golden noon; wine-red was his  
velvet coat;

When they shot him down on the highway,  
 Down like a dog on the highway,  
 And he lay in his blood on the highway, with the bunch of lace at  
 his throat.

. . . . .  
*And still of a winter's night, they say, when the wind is in the trees,  
 When the moon is a ghostly galleon tossed upon cloudy seas,  
 When the road is a ribbon of moonlight over the purple moor,  
 A highwayman comes riding —  
 Riding — riding —  
 A highwayman comes riding, up to the old inn door.*

## XI

*Over the cobbles he clatters and clangs in the dark inn yard;  
 And he taps with his whip on the shutters, but all is locked and barred;  
 He whistles a tune to the window, and who should be waiting there  
 But the landlord's black-eyed daughter,  
 Bess, the landlord's daughter,  
 Plaiting a dark red love knot into her long black hair.*

## LESSON TEN

## STORIES IN POETRY TOLD IN THE FIRST PERSON

Which of the following poems do you like the better?  
 Draw up a brief plan for *The Yarn of the Nancy Bell*. Look  
 up all unfamiliar words in these poems:—

## BIRD THOUGHTS

I lived first in a little house, and lived there very well,  
 I thought the world was small and round, and made of pale blue  
 shell.

I lived next in a little nest, nor needed any other,  
 I thought the world was made of straw, and brooded to my mother.

One day I fluttered from the nest to see what I could find,  
I said: "The world is made of leaves; I have been very blind."

At length I flew beyond the tree, quite fit for grown-up labors,  
I don't know how the world is made, and neither do my neighbors!

### THE YARN OF THE "NANCY BELL"

(By *W. S. Gilbert*)

'Twas on the shores that round our coast  
From Deal to Ramsgate span,  
That I found alone, on a piece of stone,  
An elderly naval man.

His hair was weedy, his beard was long,  
And weedy and long was he;  
And I heard this wight on the shore recite,  
In a singular minor key:

"Oh, I am a cook and a captain bold,  
And the mate of the *Nancy* brig,  
And a bo'sun tight, and a midshipmite,  
And the crew of the captain's gig."

And he shook his fists and he tore his hair,  
Till I really felt afraid,  
For I couldn't help thinking the man had been drinking,  
And so I simply said:

"Oh, elderly man, it's little I know  
Of the duties of men of the sea,  
And I'll eat my hand if I understand  
However you can be

"At once a cook, and a captain bold,  
And the mate of the *Nancy* brig,  
And a bo'sun tight, and a midshipmite,  
And the crew of the captain's gig."

Then he gave a hitch to his trousers, which  
Is a trick all seamen larn,  
And having got rid of a thumping quid,  
He spun this painful yarn :

“’Twas in the good ship *Nancy Bell*  
That we sailed to the Indian Sea,  
And there on a reef we come to grief,  
Which has often occurred to me.

“And pretty nigh all o’ the crew was drowned  
(There was seventy-seven o’ soul),  
And only ten of the *Nancy’s* men  
Said ‘Here!’ to the muster-roll.

“There was me, and the cook, and the captain bold,  
And the mate of the *Nancy* brig,  
And the bo’sun tight, and a midshipmite,  
And the crew of the captain’s gig.

“For a month we’d neither wittles nor drink,  
Till a-hungry we did feel,  
So we drewed a lot, and, accordin’ shot  
The captain for our meal.

“The next lot fell to the *Nancy’s* mate,  
And a delicate dish he made ;  
Then our appetite with the midshipmite  
We seven survivors stayed.

“And then we murdered the bo’sun tight,  
And he much resembled pig ;  
Then we wittled free, did the cook and me,  
On the crew of the captain’s gig.

“Then only the cook and me was left,  
And the delicate question, ‘Which  
Of us two goes to the kettle?’ arose,  
And we argued it out as sich.

“For I loved that cook as a brother, I did,  
 And the cook he worshipped me;  
 But we’d both be blowed if we’d either be stowed  
 In the other chap’s hold, you see.

“‘I’ll be eat if you dines off me,’ says Tom.  
 ‘Yes, that,’ says I, ‘you’ll be, —  
 I’m boiled if I die, my friend,’ quoth I;  
 And ‘Exactly so,’ quoth he.

“Says he: ‘Dear James, to murder me  
 Were a foolish thing to do,  
 For don’t you see that you can’t cook *me*,  
 While I can — and will — cook *you!*’

“So he boils the water, and takes the salt  
 And the pepper in portions true  
 (Which he never forgot), and some chopped shalot,  
 And some sage and parsley too.

“‘Come here,’ says he, with a proper pride,  
 Which his smiling features tell,  
 ‘Twill soothing be if I let you see  
 How extremely nice you’ll smell.’

“And he stirred it round and round and round,  
 And he sniffed at the foaming froth;  
 When I ups with his heels, and smothers his squeals  
 In the scum of the boiling broth.

“And I eat that cook in a week or less,  
 And — as I eating be  
 The last of his chops, why, I almost drops,  
 For a wessel in sight I see.

\* \* \* \* \*

“And I never larf, and I never smile,  
 And I never lark nor play;  
 But sit and croak, and a single joke  
 I have — which is to say:



“Oh, I am a cook and a captain bold  
And the mate of the *Nancy* brig,  
And a bo’sun tight, and a midshipmite,  
And the crew of the captain’s gig!”

### PRACTICE

(On poems in Lesson Nine and Lesson Ten)

1. In which of the above poems are the most unusual events set forth? Explain.
2. Which of these poems portrays the most lovable human character? Tell something about this character.
3. Reproduce Captain Biggler’s letter (mentioned in the second stanza on page 75). Follow good letter form and add to the contents of the letter from your imagination.
4. Which of the above poems is most interesting because of its characters? Which is the most interesting because of its events? Which has the most interesting scene or setting?
5. Tell the story of *The Ballad of the Oysterman* or of *The Highwayman* or of *Bird Thoughts*, in a letter to a friend.

## LESSON ELEVEN

### INTEREST IN STORY TELLING

A well-planned story will always be interesting, if its subject matter is interesting. The best-planned story about the tiresome events of a dull hour waiting for a train in a country station would probably not awake attention. On the other hand, a story badly told of the wild ride of a plunging, driverless automobile down the main street of a village would be interesting, — though it would be much more interesting if told well.

What makes interesting subject matter for stories? The answer is the same as to the questions, “What interests *you*

in your life? What arouses *your* attention?" First of all, perhaps, events a little out of the ordinary, events that stir your imagination because you enjoy them; or that leave a vivid impression because, even if unpleasant, they are so different from the ordinary run of experience. No one is, or should be, content with the dull routine of doing just the same things day after day. It is human nature to follow one's impulses occasionally and seek for something new; or if novelty comes of itself, to enjoy it. Men and women who have been condemned by hard circumstances to labor for many years at monotonous tasks, with few holidays and no break in routine, become cramped in mind, and incapable of enjoyment when the opportunity arrives.

Now, many stories deal with events that are different from everyday experience, and it is this that makes them so interesting. Indeed, stories have comforted the human race in the midst of monotonous toil since the beginning of recorded time. And it is precisely the unusual events that you yourself have seen, or imagined, which will make interesting subject matter for stories. Plan the telling of these events and they will be more interesting still.

But events do not constitute the only interesting elements in a story. Some one must act and think and speak in the events of which you are going to tell. There must be, as the old books put it, a "hero" or a "heroine"; and he or she must usually have companions. We are interested ordinarily in the people in our stories quite as much as in the events; sometimes we are interested more. And we are especially interested in what we call their "character" or their "personality."

Sometimes this character is humorous (events, of course, can be humorous, too). Sometimes it is pathetic; sometimes it is strong; sometimes weak. But as long as it



TOBOGGANING.

bears some resemblance (even a humorous one) to human nature, we are interested. Indeed, it does not have to be human in order to be like human nature. In *The Jungle Books*, Kipling gives the traits of men to animals, and so does Ernest Seton-Thompson in *Wild Animals I Have Known*. In Kipling's *.007* a locomotive is the hero; a boulder in the field, a house, an ant, a day, the moon, can be given a character and made the hero or the heroine of a story.

And there is still one other element in a story that makes for interest. This is the scene, the background, the "setting" as it is often called. *Every* scene is interesting if you study it closely and sympathetically, even the slum backyard with its piles of refuse, even the stretch of desert with its monotonous sage brush and sand. However, other scenes will probably be much more interesting for *you* than these. It is the scene that interests you — your own town, the country you see in the summer, the wild mountains you saw from the train window — that should go into your stories.

#### PRACTICE

1. Select the incidents from an unusually exciting school day that might be interesting enough to use in a story.
2. Look over the stories you have written in earlier lessons and decide whether you have always selected the most interesting of possible events.
3. Make a list of interesting characters you have known that might be used in stories. Write a story about one of them, planning it first.
4. Make a list of possible "heroes" for stories, drawn from the animal or the inanimate world. Write a story about one of them, planning it first.
5. Study the picture on the preceding page. Plan and write a little story suggested by it.

## LESSON TWELVE

## INTEREST IN WORDS

Suppose that what you have to say, whether in a letter or a story, is worth the saying. Suppose that, if it is in a letter, you have complied with all the customs of good letter writing. Suppose that, if it is in a story, you have planned it well, selected the most interesting episodes, chosen the best form of telling. Suppose that you have seen and felt truly, thought well, and carefully expressed what lies in your mind. Nevertheless, you may still fail to be interesting (or clear or convincing) unless you have found the right words. And if the compositions you have written for the previous lessons are not nearly so interesting as the subjects seemed to be when you chose them, the trouble probably lies in your choice of words.

A word is a name. Call John, Joseph, and he will not answer. Call a *sluggish* horse a *slow* one and your reader will not get the truth. The thing, the thought, the action, the color, the smell, the feeling, — all in the world about us or the mind within us that can be named by words, must be exactly named before we can write accurately and well. Only by an exact knowledge of words and by precision in their use is it possible to make speaking and writing interesting. Words themselves are interesting. A little study of them reveals in many cases an origin and a history that make absorbing reading. And there is perhaps no study that pays so well in the end as the study of words. You cannot express yourself with accuracy and fineness unless you have a large vocabulary that is ready at hand when you need it. The ignorant person who is obliged to depend upon but few words for the expression of his ideas

is at a decided loss to make his wants known with any degree of nicety. A Milton or a Shakespeare, with thousands of words at his command, can secure the finest shades of meaning in his expression, and thus insure his work against time. You yourself, as you add new words to your vocabulary in order to express the new things you are learning and thinking, will feel your power over expression grow. You will not only write better, you will also think better.

The most interesting study of words is not of their classifications, but of the use to be made of them. There are a few definitions and classifications of words, however, that should be learned first. Study carefully those that follow:—

A **STANDARD WORD** is one that is used by the best speakers and writers. You will invariably find it in any good dictionary.

A **TECHNICAL WORD** is one that applies to some narrow range or field of activity. Every trade, every profession, every pursuit, has a vocabulary peculiar to itself. *Piston* is a technical engineering term; *tee* belongs to golf; *riveting* to construction work; *parboil* to domestic science, and so forth.

A **COLLOQUIAL WORD** or phrase is used in ordinary conversation, but not, as a rule, in formal writing or speaking. *The folks*, *All right*, *Hold on* (in the sense of "Wait for me") are colloquial expressions.

A **COINED WORD** is a word invention made for the purpose of meeting a new need of expression. When the cinematograph came into general use, there was no simple word at hand to name the pictures. The *movies* was coined from "moving pictures," and has been widely adopted. *Marconigram* is another coinage, this time from the name of the inventor of wireless telegraphy. Coinages are usually made by combination rather than by outright invention. *Motor* was

originally a noun only. Since the gasoline engine has become so common, it is used not only as a verb, *motored*, *motoring*, but has also been placed in more than one combination, *motor car*, *motor boat*, etc.

SLANG is made up of coined and colloquial words that are not in good usage. It is often language in the making; it is quite as often language breaking down, losing its fine shades of meaning, and therefore its expressiveness. *Dope*, *rooky*, *get on the band wagon* are examples. The first and last are too vague or too local in their meanings to be valuable. The second, as a name for a new recruit, is really expressive, and may survive. Slang is dangerous because it tends to limit the vocabulary, one slang expression serving for many meanings; and because it is never generally understood. New York slang is often meaningless to a Texan.

SYNONYMS are words that mean almost the same thing, as, — *like* and *similar*; *system* and *method*; *fun* and *sport*.

HOMONYMS are words that are pronounced alike but have different meanings, as, — *in* and *inn*; *hart* and *heart*; *mantel* and *mantle*.

ANTONYMS are words directly opposed to one another in meaning, as, — *short* and *long*; *praise* and *scorn*; *anxiety* and *apathy*. Antonyms are frequently formed by the use of a negative prefix, as, — *regular* and *irregular*; *resistance* and *non-resistance*.

There are other, less important classifications of words that it is well, at least, to know about. An OBSOLETE WORD is one that was once in good standing in the language but has passed out of use, as *favour* for *appearance*. An ARCHAIC WORD is obsolete as far as general usage is concerned, but has been revived for poetry, or for writing that aims to create an old-time atmosphere, as *y-clept* for *called*, or *an* for *if*. A

PROVINCIAL WORD is used only in a limited section of the country, as *reckon* in the South, and *guess* in New England and elsewhere, for *think*. A DIALECTIC WORD belongs to some dialect that differs somewhat from the standard language, as *bonny* in Scottish for *comely* or *satisfactory*. FOREIGN WORDS OR PHRASES are often borrowed from another language to express meanings not easily or exactly conveyed in English, as *tête à tête*, *au revoir*, *status quo*. Be moderate in their use. Use English where English will serve.

## PRACTICE

1. Explain the meaning of the following words: —

footballing	aviation
you-all	chores
sware	pedal
right (in "he is right good")	lot (in "a lot of dogs")
aëroplane	alderney
shunt	audit
carburetor	auld lang syne
binder	label
hoof	passport

2. Classify the words above according as they are archaic, technical, colloquial, provincial, dialectical, slang, or coined.

3. Look up the following words in the dictionary. What do they mean? What does the dictionary tell you of their interesting origin?

alphabet	derriek	lynch	quixotic
babel	dunce	macadamize	shrapnel
bloomer	fad	mackintosh	sophomore
boycott	galvanic	namby-pamby	volt
daily	gerrymander	pompadour	zeppelin

4. One pupil asked another, "Have you Cæsared yet?" He meant, "Have you studied the lesson in Cæsar yet?" Invent similar coinages that pertain to your work. Which, if any, do you think possible of permanent adoption in the language? Why?



5. Give homonyms for the following: —

fain	greave	heard	medal	seen
flue	hair	heir	our	sere
fur	hale	bear	raise	tail
gait	hart	limb	rap	you

6. Give antonyms for the following: —

advance	clear	fierce	good	rapid
aid	dull	genius	irregular	run
beneficial	earn	get	learned	save
certain	end	give	neglect	work

7. Give synonyms for the following: —

able	aged	balk	check	hard
above	argument	beauty	claim	obstinate
accurate	art	belief	coldness	prepare
acquire	avenge	calmness	game	queer

8. What is your own opinion of the following words? How did they come into use, do you suppose? Tell as nearly as you can, without looking them up, what they mean: —

bang	clatter	hark	swish	twitter
buzz	click	hiss	tinkle	whew
chatter	fizz	jingle	titter	whiz
clang	growl	mew	turnpike	wow

9. Make lists of words that bear upon your father's work; upon your mother's work; upon some game you like to play; upon some work you have to do every day; upon the subjects you have studied or are now studying.

10. Write five sentences, each containing a slang word or phrase, or a colloquial word or phrase. Rewrite them in standard English.

## LESSON THIRTEEN

### THE DICTIONARY <sup>1</sup>

If you would be expert in the use of words, acquire the dictionary habit. A good dictionary registers the best

<sup>1</sup> The major part of this lesson is taken from E. W. Cavins' *Teaching the Use of the Dictionary* in the *School News* for September, 1917.

usage of the best speakers and writers of the time. It will correct your misuse of words, your misspellings of words, and your mispronunciation of words. It will do more than this, — it will help you to increase your vocabulary. You must have a large number of words that are your own. Milton, you know, “owned” 8000 words; Shakespeare, twice that many. The modern dictionary lists upwards of 500,000 words that are now in use in one place or another, in one form or another. Many children on entering school have a vocabulary of about 3000 words. A child of twelve is not infrequently acquainted with from 7000 to 10,000 words. The number of words in the speaking vocabulary of a scholar is often 30,000.

It is a good plan to have a small pocket dictionary with you all the time, in order to look up an unknown or doubtful word when you encounter it. To delay, as a rule, means to forget. Once you have found the word in a dictionary, be sure that you know the signs and directions that help explain it. These are the symbols that should be kept in mind, —

' means the primary or chief accent, — *heart'y*.

" means the secondary or less heavy accent, — *in''sig-nif'i-cant*.

- is used to separate syllables when accent marks do not.

· is used by the Standard Dictionary to denote hyphen; and the heavy dash(-) is used by Webster for the same purpose, thus *fire-escape*, or *driving-wheel*.

< means that a word is derived from another one.

† means that a word is obsolete.

|| means that a word is archaic.

§ means that a word is rare.

‡ means that a word is variant; that is, a slightly different form of another word meaning almost the same thing. *Fuze* is a variant of *fuse*.

Here are some of the more important abbreviations used in the dictionary. If you familiarize yourself with them you will be greatly helped in looking up words. A complete list will be found in any good dictionary, —

a.	adjective	i. e.	that is (id est)
abbr.	abbreviate	interj.	interjection
A. D.	Anno Domini	L.	Latin
adv.	adverb	myth.	mythology
ant.	antonym	n.	noun
AS.	Anglo-Saxon	obs.	obsolete
B. C.	Before Christ	pert.	pertaining
Bib.	Bible	pl.	plural
cap.	capital	poet.	poetry
cf.	compare (confer)	p.	page
colloq.	colloquial	pp.	pages
conj.	conjunction	pop.	population
contr.	contraction	p. p.	past participle
deriv.	derivation	p. pr.	present participle
dial.	dialectic	prep.	preposition
dim.	diminutive	pres.	present
Eng.	English	prob.	probably
esp.	especially	prov.	provincial
et al.	and others	r.	rare
etc.	and so forth	rhet.	rhetoric
etym.	etymology	Rom.	Roman
fig.	figurative	sp.	spelling
F.	French	syn.	synonym
fr.	from	U. S.	United States
Gr.	Greek	v. i.	verb intransitive
gram.	grammar	v. t.	verb transitive

There are certain signs used to indicate the sound and quantity of letters, particularly of vowels. Two dots over *a*, for instance, (*ä*), means that it is to be sounded *ah* as in *art*.

A dash over *e*, ( $\bar{e}$ ), means that it is to be pronounced like *a*, as in *prey*. Other such modifications are listed and explained in the dictionary, usually on the page preceding the first page of words, under the title *Key to Pronunciation*. This key should of course be consulted whenever you are in doubt about the sound of a letter.

The correct pronunciation of a word is given immediately after the word itself. If more than one pronunciation is allowable, the preferred one is given first. The same is true when two spellings are permitted.

Next, the part of speech is indicated by means of an abbreviation written in italics or small capitals. The parts of verbs are given in parentheses, as is also the comparison of adjectives.

The source from which a word comes is given in parentheses, usually after the definition.

If a word is technical, the trade or profession or science to which it belongs is indicated also. *Brigade*, for example, is a technical word that belongs to military science.

If a word is used as two parts of speech, it is defined in two ways, and the definitions are separated. Similarly, if the word has two or more separate and distinct uses or meanings, these are given in numbered order.

Words that are used in making up compound words are compounded, usually in heavy type, below the definition proper.

These are the principal "means of identification" that you should be familiar with, if you are to look up words intelligently. All of them are not to be found in the small pocket dictionary, for the little book has to be too closely printed to admit of elaborate word analysis. It must be remembered, too, that the different dictionaries — the Cen-

tury, the Oxford, the Standard, the Webster, the Worcester — disagree to some extent in the use of these marks. All dictionaries do not use all of them; some dictionaries use additional ones. While the majority of the marks are used in the ordinary desk dictionary, a much fuller word analysis is of course to be found in the large unabridged dictionary.

Learn to find words quickly, and to employ the vast resources of the dictionary in your everyday work. Time spent in learning to use the dictionary is time well spent, for more than one reason. It will mean a saving of time later on, not only in using the dictionary itself, but in consulting encyclopedias, city and telephone directories, and alphabetical lists of all kinds. Make use of the "Guide Words," the words in large type at the top of each page of the dictionary. There is no need of running down columns. "Pounce" on words, do not hunt. Use judgment; open the dictionary not more than twice for each word. While the middle of the alphabet is between *m* and *n*, the middle of the dictionary is between *k* and *l*. The end of the first quarter is in the *d*'s; of the third quarter, in the *r*'s. Many words begin with *s*, *c*, and *p*; few with *j*, *k*, *q*, *x*, *y*, *z*; five times as many begin with *s* as with *k*, *q*, *x*, *y*, or *z*.

If you use *respectively* when you mean *respectfully*, if you say *pos-i-tive'ly* for *pos'i-tive-ly*, if you spell *coming* with an *e*, thus, *comeing*, you will quite properly be called an illiterate person. The diligent use of the dictionary will save you from these pitfalls. Regard it as an old friend. Consult it freely for advice. Have you noticed that you nearly always hesitate when you are about to use a word that you are not quite certain of? This is a warning. Heed it as you would heed orders from your physician in case of illness.

## PRACTICE

1. The following excerpts are taken from the Standard Dictionary, by permission of Funk & Wagnalls Company. Study the signs used and the form of word analysis: —

**ac-com'plish'**, 1 a-kəm'plīsh; 2 ä-cöm'plīsh, *vt.* **1.** To bring to pass; perform; effect. **2.** To bring to completion; finish. [< L.<sup>F</sup> *ad, to, + compleo*; see COMPLETE, *v.*] **Syn.:** achieve, complete, consummate, discharge, do, effect, execute, finish, fulfil, perform, realize. *Perform* and *accomplish* both imply working toward the end; but *perform* always allows a possibility of not attaining, while *accomplish* carries the thought of full completion. In Longfellow's lines, "Patience; accomplish thy labor," etc., *perform* could not be substituted without great loss. As between *complete* and *accomplish*, *complete* considers rather the thing as done; *accomplish*, the whole process of doing it. *Achieve*—to do something worthy of a chief—signifies always to *perform* some great and generally some worthy exploit. See **ATTAIN**; **EFFECT**.

**cour'te-sy'**, 1 kūr'ti-sī; 2 cūr'te-sy, *n.* [-SIES<sup>2</sup>, pl.] **1.** Genuine and habitual politeness; courtliness. **2.** A courteous favor or act. **3.** Common consent. [< F. *courtoisie*.] **cur'te-sy'**. **Syn.:** see **ADDRESS**. Compare **POLITE**. —**courtesy** (or **curtesy**) of **England**, the tenure by which a man holds for life the estates of his deceased wife inheritable by their children.

**syn'o-nym**, 1 sin'o-nim; 2 sŷn'o-nŷm, *n.* **1.** A word having the same or almost the same meaning as some other; oftener, one of a number of words that have one or more meanings in common. **2.** The equivalent of a word in another language. [< Gr.<sup>L+F</sup> *syn*, together, + *onoma*, name.] **syn'o-nyme**!.—**syn-non'y-mist**, *n.* A collector and expounder of synonyms.—**syn'o-nym'i-ty**, *n.* —**syn-non'y-mize**, *vt.* [-MIZED; -MIZ'ING.] To give the synonyms of; express by words of different meaning.

2. There is much confusion about the use of the hyphen in certain English words. Even the dictionaries do not agree as to the compounding of certain words. Some words are usually written with the hyphen, — horse-power, nickle-plated, sheet-iron. The following are better written as single words: — meantime, maybe, meanwhile, anyway, awhile. Any one and every one are usually written as two words, but the following should be written as single words: — anybody, everybody, anything, nothing, nobody, everything, forever. Usage varies as to the hyphen in tonight, today, and tomorrow; there is a growing tendency to regard them as single words.

Which of the following should be written as compound words with hyphen, which as single words, and which as two or more independent words? Look up each one in the dictionary:—

base ball	foot ball	rail road
bird's eye view	frame work	shoe maker
black smith shop	ginger cake	sitting room
book keeping	head ache	steam boat
business like	ice house	stomach ache
canal boat	jew's harp	store room
class room	lumber yard	tooth ache
composing room	mid way	type writing
cook book	note book	ware house
dining car	per cent	wheat field
death's head	printing press	work shop
dress maker	rabbit's foot	every day

3. Syllabize and accent properly the following words. Use the dictionary:—

absolutely	anxiety	familiar	predecessor
accountant	athletics	governor	prejudice
adjective	beneficial	legislature	punctuation
administration	colonel	laboratory	regular
admittance	convenient	operator	representative
agriculture	disability	persuasion	reversible
antagonistic	embroidery	precedent	yesterday

4. Look up the following words and tell how the dictionary explains them:—

a-gley	hustle	nonne	pub
bungalow	ilk	nonesuch	pucka
fere	kern	pseudo	shack

5. Look up the following words for definition particularly. Explain what you find out about each one:—

chief	judge	part	rare	sober
endeavor	note	prediction	sample	transit

6. Study the signs indicating the pronunciation of letters, as found in your dictionary. Write ten words and indicate their pronunciation by means of certain signs.

7. Examine the appendix of an unabridged dictionary. What information is contained there? Should a dictionary be a word book only, do you think, or a book of general information? Why?
8. As you glance through an unabridged dictionary, you see certain illustrations. Why are some words illustrated and others not? Explain.
9. Use all the diacritical marks you know for the letter *a*.
10. What are guide words? Where are they found and what does each indicate?
11. What is the key line in the dictionary? Where is it and how is it used?
12. How does the dictionary help you to pronounce a word?
13. In what way is syllabication indicated in the dictionary?
14. How are compound or hyphenated words distinguished in the dictionary from other words written with a hyphen between certain syllables?
15. Compete with your classmates in finding the following words in the dictionary. Look them up in the order given:—
 

dis course	ly ce um	ro bust
re course	com pa ra ble	mus tache
ad dress	har ass	gon do la
vi o lin	a dult	op po nent
ho ri zon	for mid a ble	hos pit a ble
i de a	pre tense	re cess
ex qui site	in ven to ry	lam en ta ble
ro mance	des sert	al ly
	des pi ca ble	

16. Compete with your classmates in arranging the following words alphabetically:—

observe	construction	measurement
measure	hollyhock	tennis
material	obsolete	following
tenant	proposition	constitution
foolscap	thermometer	proposal
observation	theory	penman
pennant	whether	obstacle
metrie	cucumber	hollowness



## LESSON FOURTEEN

## SPEAKING

When a good story is well written, that is, well planned, and well worded, it will be interesting, unless it is badly read. And if your stories are to be told and not written, bad speaking can ruin the very best of material. Furthermore, just as your choice of words will often indicate your brain power, so your manner of speaking will usually indicate the degree of refinement and true cultivation that you have attained. To speak well is an accomplishment as valuable as good writing; *and it must be acquired, if ever, when you are young.*

Here are just a few general rules for speaking, —

1. Breathe long, deep breaths. Feel your body contract and expand all the way from your diaphragm to your head, as you exhale and inhale.

2. Look the person or the people to whom you are speaking straight in the eyes when you speak.

3. Be sure to pronounce your words *correctly* and *clearly* and *distinctly*. Be equally sure that your sentences, even though far looser and more informal than in writing, are complete.

No mere statement of such rules as these will be of much use to you unless you wish to speak well. In a very large measure you must be your own teacher. Do not be afraid to speak as well as you can. It is not affectation to speak good English, for good English well spoken is the simplest, clearest, and most natural expression for your thoughts. Use good words rather than big ones. Do not assume "airs and graces," in your speech, but aim to pronounce simple words clearly and correctly. Americans have a national habit of

“slurring” their words, even when they pronounce them correctly. It is a bad habit, for it makes speech difficult to understand and unpleasant to the ear. They have an equally bad habit of talking through the nose, so that in a group of mixed races an American can be distinguished by the unpleasant qualities of his voice, and the difficulty of understanding the words he slurs or nasalizes. This generation will never be rid of these faults. They have become second-nature and will stick. But you, the new generation, can restore good speaking in America, if you will take seriously your voices and your words. Good speech habits are no harder to acquire than bad ones.

#### PRACTICE

Perhaps the most dangerous errors to be guarded against are the two indicated in the third rule above, — mispronunciation and faulty construction. In this exercise you are asked to give most of your attention to the correction of mispronunciation. In the practice on pages 149 and 160 bad constructions are treated.

Practice the proper pronunciation of the words in the lists below. They are by no means exhaustive. Add to them for practice your own special word troubles. Know also how to spell these words and how to use them; in short, *make them your own*. And above all remember that a word correctly pronounced is not well spoken until it is said clearly and distinctly, with due expression for each of the syllables, — until, in other words, it is properly enunciated.

##### 1. The pronunciation of *ng*, —

Do not pronounce *ng* as *nk*; do not pronounce *nk* as *ng*, — *bring*, not *brink*; *king*, not *kink*; *ring*, not *rink*; *sink*, not *sing*; *think*, not *thing*.

Do not slight *ng* in the middle of a word, — *length*, not *len'th*; *strength*, not *stren'th*.

Do not repeat the *g* in the combination *ng*, — *bringing*, not *bring-ging*; *figure*, not *figger*; *flinging*, not *fling-ging*; *singing*, not *sing-ging*.

Do not missyllabize words in which *ng* occurs, — *an-ger*, not *ang-er*; *fin-ger*, not *fing-er*; *lin-ger*, not *ling-er*; *sin-gle*, not *sing-le*.

Do not omit *g* from the syllable *ing*, — *coming*, not *comin'*; *cunning*, not *cunnin'*; *going*, not *goin'*; *playing*, not *playin'*.

## 2. The pronunciation of *th*, —

Do not slight or mispronounce *th* when it occurs at the end of a word, — *depth*, *eighth*, *twelfth*, *with*.

Do not pronounce *th* as if it were *t*, — *think*, not *t'ink*; *thirst*, not *t'irst*; *thought*, not *t'ot*; *thousand*, not *t'ousand*; *throat*, not *t'roat*; *through*, not *tru*; *throw*, not *t'row*.

Do not pronounce *th* (voiced) as if it were *d*, — *that*, not *dat*; *the*, not *de*; *then*, not *den*; *there*, not *dere*; *this*, not *dis*.

Do not pronounce *th* as if it were *p* in the word *something*, — *something*, not *sumpin'*.

## 3. The pronunciation of *wh*, —

Do not pronounce *wh* as if it were *w*, — *what* not *wat*; *when*, not *wen*; *which*, not *wich*; *whisper*, not *wisper*; *white*, not *wite*; *why*, not *wy*.

## 4. The pronunciation of *r*, —

Do not pronounce *r* as if it were *w*, — *red*, not *wed*; *rise*, not *wise*; *rough*, not *wough*.

Do not omit *r* when it occurs at the end of a word, — *bar*, not *bah*; *butter*, not *buttah*; *car*, not *cah*.

But do not roll *r* when it occurs at the end of a word, — *bar*, not *barr*; *car*, not *carr*.

Do not add or insert or misplace *r* in the following words: — *children*, not *childern*; *drawing*, not *drawring*; *hurrah*, not *hurroar*; *idea*, not *idear*; *law*, not *lore*; *raw*, not *roar*; *saw*, not *soar*; *to*, not *ter*; *you*, not *yer*.

Do not pronounce *ir* or *ur* as if it were *oi*, — *first*, not *foist*; *German*, not *Goiman*; *girl*, not *goil*; *journal*, not *joinal*; *third*, not *thoid*; *Thursday*, not *Thoisday*; *turn*, not *toin*; *work*, not *woik*.

On the other hand, do not pronounce *oi* as if it were *er*, — *join*, not *jern*; *oil*, not *erl*; *oyster*, not *erster*.

## 5. The pronunciation of *u*, —

Do not pronounce *u* as if it were *oo* in such words as *avenue*, *duty*, *educate*, *figure*, *institute*, *picture*, *student*, *stupid*, *Tuesday*, *tune*.

## 6. The pronunciation of *s* and *sh*, —

Do not confuse the sounds of *s* and *sh* with *z*, — *assure*, not *azhure*; *cease*, not *ceaze*; *classify*, not *clazzify*; *guess*, not *guez*; *gust*, not *guzt*; *similar*, not *zimilar*; *soften*, not *zoften*; *yes*, not *yez*.

On the other hand, do not pronounce hard *s* soft, — *please*, not *pleass*; *visible*, not *vissible*; *was*, not *wass*; *whereas*, not *whereass*.

### 7. The pronunciation of *j* and *ch*, —

Do not confuse the sounds of *j* with *ch*, — *German*, not *Cherman*; *John*, not *Chon*; *joined*, not *choined*; *rejoice*, not *rechoice*.

### 8. The pronunciation of *d* and *t*, —

Do not pronounce *d* as if it were *t*, — *bad*, not *bat*; *had*, not *hat*; *readily*, not *reatily*; *saddle*, not *sattle*.

Do not pronounce *t* like *d*, — *battle*, not *baddle*; *bottle*, not *boddle*; *butter*, not *budder*; *eighteen*, not *eideen*; *gate*, not *gade*; *Saturday*, not *Sadderday*; *water*, not *wader*.

### 9. The pronunciation of the vowels *a*, *e*, *i*, *o*, *u*, —

Do not slight or mispronounce these letters, — *audience*, not *audyence*; *catch*, not *cetch*; *detective*, not *detectuwe*; *difference*, not *diffrunce*; *for*, not *fer*; *February*, not *Febrary*; *get*, not *git*; *judgment*, not *judgment*; *just*, not *jist*; *library*, not *libry*; *of*, not *uw*; *officer*, not *ufficer*; *oral*, not *aral*; *object*, not *objct*; *parent*, not *pur-ent*; *program*, not *progum*; *was*, not *wuz*; *yet*, not *yit*.

### 10. The addition and subtraction of syllables, —

Do not omit syllables in the pronunciation of

accompanying	hurrying	poem
carrying	incidentally	popular
convenience	interesting	perhaps
curiosity	laboratory	regular
delivery	memory	sarsaparilla
familiar	miserable	superintendent
general	Niagara	singular
governor	original	vulnerable
history	poetry	particularly

Do not add syllables in the pronunciation of

athletics	lightning	probably
boisterous	memorable	several
decorous	mischievous	similar
drowned	mountainous	stupendous
Elizabethan	parliament	tremendous
familiar	preposterous	work

11. The following words are frequently mispronounced. Look them up and be sure of their pronunciation:—

administrative	data	joust
almond	deaf	juvenile
amateur	débris	Niagara
apron	docile	odious
bouquet	elite	patriotism
bronchitis	exigency	precedent
casualty	fiancé	recognize
cement	financier	reptile
ensor	gape	reservoir
censure	garage	salve
champion	hearth	suite
chauffeur	hundred	tedious
creek	immediate	victuals

12. The following words are frequently accented on the wrong syllable. Look them up and be sure of their pronunciation:—

acclimate	detail	inquiry
address	discourse	interesting
adult	entire	mustache
alias	essay	positively
alternately	estimate	preferable
applicable	express	produce
champion	exquisite	protest
comparable	formidable	pumpkin
deference	hospitable	recess
deficit	illustrate	resource
demonstrate	influence	romance

13. Make a speech to your classmates on one or more of the following subjects. Stand erect, speak with a clear voice, form your words so well that your audience will be helped in hearing you by watching your lips:—

How the dictionary teaches pronunciation.

Special troubles in pronunciation.

Do I mumble, or are you deaf?

Suiting the voice to the size of the room.

Rules for correcting faulty speech.

My pet mispronunciations and how I am correcting them.

Mistakes heard in school.

How good speech affects my marks in subjects other than English.

The influence of correct and of incorrect speech.

Incorrect speech and — getting a job.

Too lazy to speak well.

Let me hear a man speak and I'll tell you what sort of man he is.

English on the football field.

English in the gymnasium.

14. Practice the correct pronunciation of the following. Under which of the above groups is each incorrect word listed?

Wistle a toon.

The luv of the govermint.

Witch yer goin' ter do?

The kink is ringging de bell.

He's readin' de Joinal.

He's doin' dis drawrin' wurruk.

Dey jist went over ter Thoid Avenner.

De wader is berlin'.

Bode uv de gades were oben.

Pleass pazz me de budder.

Once upon a roar and guzty day.

15. List the mispronunciations of words that you hear every day in home and street and school. Present them to your classmates for correction.

## LESSON FIFTEEN

### THE RIGHT USE OF WORDS

The lessons on the word that have gone before have been designed to make you familiar with the various classes of words, a ready user of the dictionary, and a good speaker. Whatever you have learned is just so much more power added to tongue or pen. The real test of this power, however, comes not in answering questions about word-classes, but in finding just the right word for whatever you wish

to say, and using it correctly. Your thoughts, your feelings, your observations, whatever you know, may be tremendously interesting and yet valueless for others unless you can express them well. And you can never express them fittingly without the right words.

The highly trained human mind is more skilful, just as it is more complex, than the most ingenious machine. When it comes to the choice of words, indeed, it is a kind of super-machine that performs (sometimes almost mechanically) the most remarkable tasks. You are writing a letter. Your mood is sorrowful. Automatically the mind reaches for words that express grief, pathos, sympathy, comfort. You are telling the story of a fire in a tenement. Names of color, sight, odor, words that convey terror, pain, despair, rescue, thankfulness, come flocking. You are describing an animal, a motor car, a flower, a building new to you. Adjectives, technical and untechnical, adverbs that clinch your meaning, verbs that name the exact action, nouns that fit like the hat on the head, are at your command. Or rather, they will be when you have mastered a good vocabulary.

Indeed, if you wish to test your classmates' knowledge and brain power, one of the best ways is to try them with words. If they have really learned about airplanes or chemistry or cooking or government or football, they will have the technical words required. If they can think clearly, reason soundly, see truly, they will show their power by the well-rounded vocabulary without which thinking, reasoning, and seeing cannot be expressed.

If you are "short on words," you may be sure that the lack is a serious one. And it is a lack that the general education you are getting in school may really increase; for school is feeding ideas, facts, knowledge into your mind, just as life is feeding experience. All this new material craves

to be expressed, and needs new words. Help your brain to catch up by making an especial study of words. Get new words to fit your new ideas; use the old words more accurately. Do not say you had a "good time" yesterday, when you mean an "exciting time" or a "merry time" or an "interesting time." Do not say that the tree in front of the school is "big" or "beautiful" when you can discover what kind it is, note the color of its leaves, the curve of its branches, and the grace of its swaying in the wind. Do not be content with "sort of" and "kind of" — "he is sort of rough to me," or "she is kind of nice" — when you can get the right word for your thought. Be very particular in your choice of words. This does not mean to be affected, or to use a big word when a small word will do, or a rare word instead of a common one. It means one thing only, to use the *right* word.

#### PRACTICE

1. In the following passage fill the blanks with the most fitting words: —

The English sparrow was brought to America years ago and now has become our commonest bird. He is a noisy little fellow, and — all day long. His wings are —; his bill is —; the breast of the male is —; that of the female is —. They — their nests wherever a crevice can be found that is high and safe. The nests are — in appearance, and made of —. At night they — upon ivied walls, or in dense shrubbery. Frequently they — birds of other — and drive them away.

2. Collect all the words you can find to express motion on the earth; noises made by the mouth; actions or sounds of the wind; anger.
3. Describe your schoolroom, fitting every object and customary sight or sound with its word or phrase.
4. Describe accurately the front of your schoolhouse, or its doorway.



5. A fly, a grain of corn, a piece of coarse paper, a fragment of stone, a cat's eye, a flower petal, all are interesting if carefully observed. Make them so by describing them in accurate words.
6. Read for the criticism of your classmates any one of the letters or short stories written in earlier lessons. Let the criticism be directed solely upon words.
7. Compare these two descriptions of the same spot. Why is the second better than the first?

On one side of the cañon, beginning at the edge of the pool, was a small meadow, a stretch of green that extended to the bottom of the rock wall. Beyond the pool a little slant of dirt ran up to meet the other wall. Grass covered the slope — grass that was spotted with flowers. Below, the cañon was shut in. The walls were closer and the cañon ended in a number of rocks, moss-covered and hidden by a screen of vines and limbs of trees.

On one side of the cañon, beginning at the very lip of the pool, was a tiny meadow, a cool, resilient surface of green that extended to the base of the frowning wall. Beyond the pool a gentle slope of earth ran up and up to meet the opposing wall. Fine grass covered the slope — grass that was spangled with flowers. Below, the cañon was shut in. The walls leaned together abruptly and the cañon ended in a chaos of rocks, moss-covered and hidden by a green screen of vines and boughs of trees.

8. Make interesting the following by getting just the right words:—

The cat is less reliable than the dog because ——

Happiness differs from pleasure in that ——

While every one wishes to study, few enjoy it because ——

A sound mind makes a sound body because ——

9. Write a frank letter to a friend pointing out the qualities you like or dislike in his character. Get the right words.
10. Write six sentences telling exactly what you see in the picture on the next page. Use as many words as you can that belong strictly to hockey. After you have done this, explain to your father or mother, or to some one else who is not familiar with the game, what is taking place in the picture.



A PASS IN HOCKEY.

## CHAPTER III

### HOW TO BE CLEAR

#### INTRODUCTION

YOU are living in a time that makes exacting demands upon men and women. Never before in the history of the world have such clear-cut action and such definite statement been required of individuals as at present. It is sometimes called the age of *efficiency*. Clearness and accuracy in writing and speaking have always been desirable and important; of you, they will be *required*, no matter what your station in life may be.

It was right, in a book like this one, to take up interest first. You very naturally wish to be interesting, to hold attention, to be listened to, before any other desire connects itself with the writing and speaking that you may have to do. And you must *wish* to speak well and write well, before you can begin to make progress. But very quickly another motive enters. You desire not merely to get attention; you desire to be understood, you desire to be effective with your words. This means that you wish to be *clear*. As your experience broadens, and the things you have to say become more and more important, the value of clearness increases, until no writing or speaking will satisfy you, no matter how beautiful or authoritative it may be, if it is not clear. The French have a saying about their language, "If

it is not clear, it is not French," by which they mean that no French is good that is not clear. It is an excellent motto to borrow for your own English.

*Why* you must be clear is evident; the question remains, *how?*

Think clearly. This is the great thing to be desired for clearness. As was explained in the first chapter of this book, you cannot write or speak effectively about anything unless you have seen truly and accurately, unless you have the facts. But it is quite possible to know the facts about the appearance of an object or a feeling or a situation or a man's character, and yet be entirely unable to think them out and explain them clearly.

In order to be clear, you must assort and arrange your knowledge. Indeed, your thoughts change knowledge and feeling into clear, explanatory words very much as a machine turns pulp into fine sheets of paper or rough wool into cloth. This chapter, therefore, is first of all a chapter on thinking.

In the first chapter of this book you were told that language in its growth had followed certain inevitable laws. Words developed as names for ideas, sentences developed in order to express complete thoughts, paragraph structure was gradually worked out to develop these thoughts, and paragraphs were grouped together into a whole that covered the subject which man wished to lay before his fellow man. The need for clearness was the force behind these laws. It was because men *had* to make themselves understood that sentence structure *had* to be worked out and paragraph structure developed. You, when you try consciously to be clear, as you must in the following lessons, will feel the need of good sentences, good paragraphs, a good plan for the whole, as never before.

You cannot (except with childishly easy things to say)

be clear without good sentences, good paragraphs, and a good plan. Learning the names of sentence parts is dull work *by itself*. Learning how to develop a paragraph is a mechanical affair *in itself*. Learning how to plan coherently and with unity and emphasis is a dry task *when regarded merely as a lesson*. But if you wish to master the sentence because the interesting things you have to say cannot be said effectively without strong sentences, then you will not be bored. If you wish to understand the structure of a paragraph because those editorials for your school paper or that explanation of the construction of your summer camp, or of the making of your garden, cannot be made clear without good paragraphs, then the work, no matter how hard, will never seem tedious.

The order then for this chapter is BE CLEAR. Every lesson in it is valuable because it will put the tools you need into your hands and will help you to grasp, in this way or in that, the means that have been developed, through so many centuries, for making language clear.

## LESSON SIXTEEN

### BUSINESS LETTERS

Nowhere is clearness more necessary than in the business letter. A business letter differs from a friendly or familiar letter chiefly in this, — it is not written merely to interest, or to convey news of the writer; rather, it asks for definite information or gives definite information. It may have very little to do with business in the sense in which we ordinarily use that word, but it is always business-like, that is, simple, straightforward, and above all, clear.

Make a study of the following business letters. Write

others similar to them. Perhaps you can be helpful to your father and mother by writing real order letters:—

(1)

*Order Letter*

20 State Street, Chicago,  
November 18, 1917.

Messrs. Brown and Gable,  
18 Wabash Avenue,  
Chicago, Ill.

Gentlemen:

Enclosed you will find a money order for four dollars and sixty cents (\$4.60) for which please deliver to me at the above address the dictionary that you are now selling at this special price.

Very truly yours,  
Antonio Dalba

(2)

*Order Letter*

120 F Street  
 Washington, D.C.  
 April 2, 1918

A. G. Spalding & Brothers  
 523 Fifth Avenue  
 New York City

Dear Sirs :

Please send me the following articles, as listed  
 in your spring catalog:—

<i>No.</i>	<i>Article</i>	<i>Catalog No.</i>	<i>Price</i>	<i>Total</i>
1	Sweat Band	SB-No. 1	\$ .75	\$ .75
1	Pair Tennis Shoes, size 8	No. CD	4.00	4.00
2	Racket Presses	No. 2R	1.00	2.00
3	Tennis Rackets	No. 6 ("Nas- sau")	3.50	<u>10.50</u>
	Total			<u>\$17.25</u>

Check is enclosed for total amount.

As the merchandise is required for immediate  
 use, your prompt attention to this order will be ap-  
 preciated.

Yours very truly,  
 James Forester

(3)

## Receipt Letter

**A.G. SPALDING & BROS.**

NEW YORK  
NEWARK  
BOSTON  
BUFFALO  
SYRACUSE  
ROCHESTER  
ALBANY  
PITTSBURGH  
PHILADELPHIA  
BALTIMORE  
WASHINGTON

CHICAGO  
ATLANTA  
NEW ORLEANS  
DALLAS  
LOS ANGELES  
SEATTLE  
PORTLAND  
SALT LAKE CITY  
ST. LOUIS  
KANSAS CITY  
LOUISVILLE

SAN FRANCISCO  
DENVER  
CINCINNATI  
CLEVELAND  
COLUMBUS  
DETROIT  
INDIANAPOLIS  
MILWAUKEE  
MINNEAPOLIS  
ST. PAUL

LONDON, ENG.  
LIVERPOOL, ENG.  
BIRMINGHAM, ENG.  
MANCHESTER, ENG.  
BRISTOL, ENG.  
MONTREAL, P. Q.  
TORONTO, CAN.  
EDINBURGH, SCOT.  
GLASGOW, SCOT.  
DUBLIN, IRE.  
PARIS, FRANCE

623 FIFTH AVENUE  
NEW YORK

April 4  
1918

James Forester, Esq.,  
120 F Street, Washington, D.C.,

Dear Sir:

Thank you for your order of April 2, and for the check accompanying it. The goods were sent out this morning by Adams Express, charges prepaid. We trust they will be received in good condition and in time for your purpose. Receipted bill is enclosed.

Yours truly,

Thomas Carter

For A. G. Spalding & Bros.

TC/AAR  
Enc.



(4)

*Letter of Complaint*

120 Lenox Avenue, New York,  
December 2, 1917.

Thomas Carston & Company,  
Broadway & 20 Street,  
New York.

My dear Sirs:

Please note the following error in the filling of my order of November 30, and have proper adjustment made:—

<i>Ordered</i>	<i>Received</i>
60 yds. black taffeta (sample enc.)	40 yds.
20 spools black silk, grade A (spool enc.)	12 spools
20 yds. silk braid (sample enc.)	30 yds. different quality

I have been delayed in my work by the mistake and I shall appreciate promptness in making the adjustment.

Very truly,  
(Miss) Emma Grant  
For The Grant Gown Co.

EG/CV

(5)

*Letter of Adjustment*

December 3, 1917

Miss Emma Grant  
120 Lenox Avenue  
New York

Dear Madam :

We regret that error was made in filling your order of November 30 and that you were caused inconvenience thereby. We make correction at once. The bearer of this letter brings to you the remainder of your order for taffeta and spool silk. If you will give him the braid of different quality from the sample, along with the sample, we shall despatch him to you again immediately on his return, with the grade desired.

Very truly yours,  
Thomas Carston & Company  
by C.L.V.

CLV/JA

## PRACTICE

1. Point out differences in form and content between these letters and those on pages 8 to 15.
2. Note order letter (2). Is it a good plan to itemize an order, that is, to place each item ordered on a separate line? Why? Why should the total amount be stated in an order for several different items?
3. Note letter (3). How does the heading in this letter differ from the heading in (2)? Why this difference?
4. Compare the salutations in these letters with one another and with those in the friendly letters on pages 8 to 15. Note the punctuation used after the salutations in both groups. Would "Dear Miss Grant:" be better in (5) than "Dear Madam:"? Explain.

["Thomas Carston & Company" is the name of a firm and the salutation *Dear Sirs:* or *Gentlemen:* is therefore perfectly allowable. When the firm name consists of two or more names, it is not necessary to prefix *Messrs.* in addressing the firm, —

Lord and Taylor  
A. G. Spalding & Bros.  
Brown and Gable Company.

The last one may be written *The Brown and Gable Company.*]

5. Note that such expressions as, — *Yours recd., Replying to yours of, In reply would say, Permit me to say,* are not used in business letters that are concise, clear, and to the point. Why?  
Note also that *Hoping to hear from you soon, Trusting that I may receive an early reply,* and other such participial closings are not used. Why?
6. Why are *Cordially yours, Gratefully yours, Lovingly yours, Faithfully yours,* not used as complimentary closings in the above letters?
7. Note the reference data given in the lower left-hand corner of Nos. (3), (4), (5). The first initials are those of the one who dictated the letter; the second are those of the one

who typed it. *Enc.* means *enclosure*, that is, something is enclosed in the letter. Observe the letter-head in (3). What information does it give about the firm? Secure other business letter-heads and compare them with this one. Make a list of the items contained in those letter-heads that you consider best. Gaudy and excessively elaborate letter-heads should be avoided.

8. In referring to money enclosed in a business letter, the reference should be made by means of both writing and figures, thus, forty dollars (\$40), or forty (40) dollars, or Forty (40) Dollars. The words may or may not be capitalized. Correct the following: — *Sixty (\$60) Dollars; sixty dollars (60); Sixty (60) dollars.*
9. If you have studied the foregoing letters and solved the problems, you will have learned these things about writing business letters, —
  - (1) They must be brief and to the point.
  - (2) They must be stripped of all superfluous phrasing, such as, —  
“Yours of 18 ult. received and in reply would say —”  
“Hoping to receive a favorable reply, I am —”
  - (3) The forms *Mr.* and *Messrs.*, *Madam* and *Mesdames*, need be used only when you are addressing definite individuals. They are not necessary when you are addressing firms.
  - (4) Letter-heads should be brief and dignified. The name of the firm, the address, the name of the business, the telephone number, and the branch offices (if any) are all that may be included in the letter-heads of the best firms.
  - (5) Punctuation may or may not be omitted and margins of headings and addresses may be vertical or diagonal. You should be consistent in both of these matters in the letter proper as well as on the envelope. (See page 23.)
  - (6) The letter must be placed on the paper so that there will be about an equal amount of unused space on all four sides. You may not be able to place your letter quite accurately, but you can easily avoid placing a very brief letter in an absurdly awkward position on the sheet.
  - (7) Reference data may be placed either in the letter-head or in the lower left-hand corner of the letter.

- (8) Such abbreviations as *th.* (4th), *st.* (1st), *rd.* (3rd), *inst.* (present), *prox.* (next), *ult.* (last), *yrs.* (yours) are going out of use.
- (9) You must be courteous always in your business letters. *Yrs.* for *Yours* in *Yours truly* is a type of discourtesy as is any other form of curt abbreviation.
10. With these points clearly in mind, comply with the following: —
- (1) Write to The Macmillan Company, 64 Fifth Avenue, New York, ordering two copies of this book.
  - (2) Write The Macmillan Company's letter to you in reply.
  - (3) Write to John Wanamaker, Broadway & Ninth Street, New York, asking for the correction of an error made in their bill on your monthly account.
  - (4) Write to the manager of a team in some other school requesting arrangements for a match.
  - (5) Reproduce the reply from the manager mentioned in (4).
  - (6) Write to A. G. Spalding & Bros., 523 Fifth Avenue, New York, ordering baseballs, bats, catcher's glove, breast protectors, and shoes. Write the order in itemized form and state prices.
  - (7) Reproduce the reply to the above letter.
  - (8) Write to Lord & Taylor, 38 Street and Fifth Avenue, New York, requesting samples of dress goods.
  - (9) Reproduce the reply of Lord & Taylor to the above.

## LESSON SEVENTEEN

### LETTERS OF APPLICATION

Which of the five following letters of application do you consider the best? Point out all the differences in form and content among these letters. Remember that a letter of application is really a letter of sale, — a letter in which the writer is marketing his abilities. Which of these do you think is most successful, from this point of view?

(1)

18 Feliciana Street,  
New Orleans, La.,  
May 2, 1918.

HELP WANTED — MALE  
BOY — Handy boy in office. \$6 to start. Not  
over 15. Chance for advancement. Answer in  
own handwriting, stating age, education, and refer-  
ence. Times. 4. L. P.

My dear Sirs :

I write in answer to your advertisement in the morning Times for an office boy.

I am fifteen years of age, a graduate of elementary school, and have had one year in high school with an average standing of 93%. Owing to the fact that my father has recently died I am obliged to assist my mother. My purpose is to work in the day time and to attend school in the evening.

I can call to see you at any time and can present recommendation from the principal of the high school I attended.

Yours truly,  
John Talmadge

(2)

13 Sheridan Street,  
San Francisco, Calif.,  
February 11, 1918.

P.X. -- Cal.

Dear Sir :

Please consider the following in answer to your advertisement in the Call this morning for a handy girl in a dressmaker's establishment :

1. I am 16 years of age.
2. I am a graduate of elementary school.
3. I have had a half year at high school.
4. I have worked for six months in the office of the Tupper Millinery Company.
5. My present salary is \$5 a week.
6. I desire to make a change because I prefer training in the dressmaking business to training in the millinery business.
7. I enclose letters of recommendation from my elementary and high school principals.

Very truly yours,  
Mary Swart

(3)

605 Pitcher Street,  
Baltimore, Md.,  
May 10, 1918.

BOY WANTED. — 16 yrs. of age in real estate office. Grammar school graduate. Good penman. Answer in own handwriting, stating nationality, age, education, experience. American, Box 24.

Gentlemen :

In reply to the above advertisement in today's American, I submit the accompanying statement as to my qualifications for the position.

I am at liberty to call upon you at your convenience, should you care to see me.

Very truly yours,  
Alfred Brush

---

The statement — Nationality — American

Age — Sixteen

Education — Graduate of grammar school

— One year in high school

Experience — Two summers as general assistant in the real estate office of the A. H. Crosby Co.



(4)

18 West Avenue,  
Pittsburgh, Pa.,  
May 12, 1917.

My dear Mr. McCorkle :

On my graduation from grammar school you told me that you would like to have me write you when I felt like going to work. Well, I am ready for work now and I shall appreciate any opportunity you may have to offer me.

I have been in high school almost a year. I like it, and am getting on very well, as my enclosed report cards will show you. But father's business has been getting worse because of the war and mother's health is failing quite rapidly. I cannot help feeling, therefore, that I ought to go to work and earn at least my own shoes! (I'm pretty hard on shoes, mother says.)

I do not know how much I could be worth to you. I do not even know what I can do for you. Figures come easy for me, and I believe I could develop as an advertiser if I were given a chance. During the past year at high school I have had charge of all collections for the school paper, a very unusual job for a first-year boy, they say. I have also written a great many notices for various games, which must have had some "punch" in them, for tickets were sold out almost every time.

Please do not say anything to father and mother about my writing you. I don't want them to know. They insist upon my staying in high school. And I

don't want you to give me a position just because you know my parents. No, sir! — I want to "make good" on my own account. This is just an inquiry. If you have anything that you think I can do, why, I'll try it like a regular employee, forgetting that you ever spoke to me about the matter at that grammar school commencement.

Sincerely yours,  
Frank Shaner

Ogden McCorkle, Esq.,  
c/o The McCorkle Iron and Coal Co.,  
189 Carson Street,  
Pittsburgh, Pa.

(5)

18 Spruce Street,  
Philadelphia, Pa.,  
March 20, 1918.

Dear Sir:

Replying to this advertisement

HELP WANTED — FEMALE

GIRL. — City, 15 or 16, one who will appreciate good country home and plenty of wholesome food, to help farmer's wife with housework during summer. \$1.50 a week with board. Press, Box 8.

I submit the following:—

I am fifteen and a half, just graduated from grammar school, and shall appreciate an opportunity to spend the summer on a farm at the terms mentioned. My mother can recommend me as a careful assistant in doing housework. I can wash dishes, make beds, sweep, scrub, and sew. Mother will be glad to have you call at the above address at any time.

Very truly yours,

Janet Hayes

PRACTICE

Note in four of the above letters that the advertisement answered is referred to or enclosed. Note also the direct and explicit answer to the advertisement. Everything that an advertisement asks for should be answered, preferably in the same order.

1. Have each member of your class apply for some position. Let the class determine which applications may be rejected, and why.
2. Write letters of application for various positions, such as office helper, store clerk, delivery man, and show just how they would differ in form.
3. Conduct interclass correspondence, regarding one class as employers and one as applicants.
4. Write replies to the letters on pages 124 to 129. If any of these require a series of letters, invent the correspondence.
5. Write answers to one or more of the following advertisements: —

BOY who has left school permanently wanted in publishing house, to run errands at first; excellent chance for intelligent boy to learn good business; hours 8:30 to 5 P.M., noon Saturday all year around; \$6 to start. Address in own handwriting, stating age, education, and experience, if any, A 223 Times Downtown.

Boys. — Bright boys 15-17 years; office, stock, apprentice salesmen; permanent positions; excellent opportunities for advancement; apply personally or letter. Revillon Frères, 26 West 35.

BOYS, several, over 16, in a large office near Grand Central; excellent opportunity for advancement; must be of neat appearance; give full particulars, including salary desired. T 171 Call.

BOY, bright, industrious, one living in Greenpoint preferred; we have an opening for such a lad; bright future; references. X 18, Bulletin.

BOY for general office work; chance to advance; state age, experience, and salary expected. M 123 Times.

GIRL. — PERMANENT CLERICAL POSITION WITH GOOD SALARY, FOR YOUNG GIRL WHO IS WILLING TO WORK; NO EXPERIENCE NECESSARY. LUDWIG BAUMANN & CO., 144 WEST 125 ST.

#### GIRLS

Bright and neat girls to fold and inclose circulars; \$7 per week; hours 8:30 to 5:30, 1 o'clock Saturdays. Apply to Miss Ahearn, 10 floor, The Butterick Publishing Co., Spring and Macdougall Sts., N. Y.

GIRL to do office boy's work; \$6 to start, with advancement; good opportunity; permanent position; state age and references. J 100 Times.

GIRL by wholesale dry goods house, to do filing and attend to mail; state age, references, and salary wanted. O 302 Post-Dispatch.

OFFICE. — Young lady to assist generally in office manufacturing concern; good penman and figurer; would break in bright girl to start; state salary, experience, if any; steady. F 274 Record-Herald.

OFFICE WORK. — Young lady for clerical work in mercantile house; experience unnecessary; salary \$8-\$9. F 282 Constitution.

6. Write to an influential friend asking him to write in your behalf to an employer who has a position open.
7. Write to a farmer asking him to permit you to work on the farm during the summer for board and clothing.
8. Write to a business friend of your family asking him if he is likely to have an opening for you on your graduation from school, — a semi-business letter.
9. Your parents are displeased when they learn that you have written the letter under No. 8. One of them writes to the employer. Reproduce the letter. Reproduce the replies written by the employer to you and to your father.

## LESSON EIGHTEEN

### SPECIAL BUSINESS LETTER FORMS

Consult page 28 for general directions about the envelope. The business envelope differs from the envelope of the friendly letter in that the name and address of the firm are usually printed in the upper left-hand corner. Sometimes they are printed on the flap on the back of the envelope rather than on the face of it. Observe the following model: —

THE ELM CITY NURSERY CO.,  
OFFICE AND SALES-NURSERIES,  
EDGEWOOD, NEW HAVEN, CONN.

Mr. James B. Dugan,  
517 Woodward Ave.,  
Detroit,  
Michigan.

Consult page 30 for different forms of address. It is especially important that the address on the envelope of a business letter shall be an exact copy of the address in the letter. Observe the following in connection with addressing high officials : —

- (1) The President of the United States,  
Executive Mansion,  
Washington, D.C.
- (2) The Hon. Peter Murphy,  
Senate Chamber,  
The Capitol,  
Washington, D.C.
- (3) The Hon. James Ferguson,  
United States House of Representatives,  
Washington, D.C.
- (4) The Hon. John F. Hylan,  
Mayor's Office,  
City Hall,  
New York.
- (5) President Nicholas Murray Butler,  
Columbia University,  
Broadway and 116 Street,  
New York.

- (6) The Hon. James Corrigan,  
Appellate Court Building,  
Madison Square,  
New York.
- (7) Rabbi Stephen Wise,  
23 West 90 Street,  
New York City.
- (8) The Rev. James Stimson,  
Pastor of the Congregational Temple,  
60 Street and Kent Ave.,  
St. Louis, Mo.

Salutations in letters to officials vary in form and depend, in some measure, upon your acquaintance with the one addressed. To the President and the Mayor you may use, —

Sir :

Dear Sir :

Dear Mr. President :

Dear Mr. Mayor :

To another official, such as a senator or a judge, —

Dear Judge Anderson :

Dear Senator Murphy :

or

Dear Sir :

Sir :

The proper complimentary closings in business letters are the simple ones indicated on page 18. Americans are not given to elaborate complimentary closings. In European countries the following elaborate closing to an official letter is by no means uncommon : —

I beg to remain, Sir,

Your humble and obedient servant,

(Signature)

## PRACTICE

1. Address envelopes to the prominent officials and citizens in your community.
2. Address envelopes to several business houses in your community.
3. Compose printed matter to be printed on the envelopes used by various school organizations.
4. Write a letter to the mayor of your town, to your state senator, or to the President of the United States, asking for approval or indorsement of some reform movement in connection with your community.
5. Write a letter to your minister, priest, or rabbi, asking him to address your class or your school on a certain date.
6. Write a letter to your member of the House of Representatives at Washington, D.C., asking him to send you certain information that you need for preparing a speech.

## LESSON NINETEEN

## FORMAL NOTES

This is an informal invitation, —

30 West Ave.,  
Norwalk, Conn.,  
June 12, 1918.

Dear Bill,

Come over Friday at 3 o'clock. The fellows are going to be here and we're going to have a game — you know! Wear your old clothes or you'll be sorry!!

As ever,  
Tom



But formal invitations and announcements are not written in this free fashion. An engraver does the work and he has certain established forms which he follows. He uses the third person throughout, ignores the customary usage as to letter parts, and places the whole form on a card. Observe the following:—

*Iota Chapter of Phi Kappa Sigma  
requests the pleasure of your presence at a Tea  
to be given at the Chapter House  
on Thursday afternoon February the sixth  
from four until seven o'clock  
544 West 113th Street*

*Mrs. Henry Aldeman Wentz  
gratefully acknowledges your kind  
thought and expression  
of sympathy*

*73 Downing Street*

Mr. and Mrs. Charles V. Hawkhurst  
request the honor of  
\_\_\_\_\_ 's  
presence at the marriage of their daughter  
Eba Marie  
to  
Mr. Thomas E. Clarke  
on Tuesday morning, November the twelfth  
at ten o'clock  
Church Saint Ignatius Loyola  
Nine Hundred and Eighty Park Avenue  
New York City

You will rarely be called upon to construct such dignified and formal compositions as these, but certainly you will receive some like them before you are very much older. You should know what they are like and how to write them. Note the omission of salutation and complimentary closing and signature, the placement of the heading, when used, in the lower left-hand corner, the use of the third person, and the brevity and directness.

In answering formal invitations, bearing the letters R. S. V. P. (an abbreviation from the French "*Répondez s'il vous plaît*," meaning "Please answer"), the third person should again be used, and the response arranged as follows:—

Mr. George Bronson accepts with pleasure (or regrets that he cannot accept) the kind invitation of Mr. and Mrs. Wilfred Brown for Friday, December the third.

27 Guilford Avenue,  
New Haven, Connecticut.

#### PRACTICE

1. Write an announcement of a school exhibition.
2. Write a formal dinner invitation from your parents to your teacher.
3. Write your teacher's formal note of acceptance.
4. Write an announcement of the marriage of your sister or of a friend.
5. Write an invitation to a party to be given by your sister.
6. Write two or three different acceptances of your sister's invitation.
7. Write a formal request for excuse of absence from school.
8. Write a teacher's formal acceptance of excuse for absence.
9. Write a formal regret for being unable to accept an invitation.
10. Write a formal card of thanks for sympathy extended to you.

## LESSON TWENTY

## THE SENTENCE

Unless you have a "gift" for writing, you must have bitten your pen or pencil more than once in following out the suggestions of previous lessons. In business letters especially, it was necessary to put your ideas into sentences that said all that you wished and said it clearly. If you failed, it was often because you did not know how to make your sentences *work*.

A sentence, with its subject and predicate and its various clauses, is like a trout line with its group of flies. When a skillful fisherman casts his line, the leader straightens, each fly stretches above the water and settles upon the surface in due relation to every other. But a bad cast tangles them in hopeless confusion. The thought of the writer in sentence writing is like the twist of the wrist that makes the successful cast. If it is a good thought and a clear one, the clauses will fly into place. If it is a confused thought, then the parts of the sentence tangle and do not show their relations. If it is a feeble thought, then the sentence sprawls ineffectively, or "dies" before it is really finished.

In actual writing, it is the thought that comes first. But let us study the kinds of sentences, their parts and relations, precisely as before fly fishing one would examine the line and its flies. An intimate knowledge of the sentence will make your composition work less perplexing for you and will give a range and power of expression that will surprise you. It is not true that if you take care of the sentences, the paragraphs will take care of themselves. But it is true that the boy or girl who masters sen-

tences is much more than half way on the road to clear English.

A sentence, then, is a thought expressed in words. The important words in a sentence are pictures of ideas. These ideas or word pictures are linked together by means of less important words called connectives and relation words, which show the connections and the relations among the ideas of a sentence. The word that names what the sentence is about is called the *subject*, although sometimes it takes a group of words, as in a noun clause, to state a subject. That part of the sentence that says something about the subject is called the *predicate*.

Sentences are classified in three general divisions according to Purpose, Grammatical Form, and Arrangement.

Under Purpose there are four kinds, —

(1) **Declarative**: a sentence that makes a complete statement, as, — *Philadelphia is ninety miles from New York.*

(2) **Interrogative**: a sentence that asks a question, as, — *How far is New Orleans from Winnipeg?*

(3) **Imperative**: a sentence that commands, entreats, directs, or forbids, as, — *Sit down. Close the door. Leave him alone.*

(4) **Exclamatory**: a sentence that expresses strong feeling, as, — *Where, oh where has he gone! Alas, it is too late! Hurrah, we won the game!*

An exclamatory sentence may be declarative or interrogative or imperative in form. It is the feeling used in expressing it that makes it an exclamatory sentence or an exclamation.

There are four kinds of sentences considered from the point of view of Grammatical Form, —

(1) **Simple**: a sentence that contains one subject and one predicate, as, — *Alice sews.* Either of these parts, or both, may be compound, as, — *Alice and Mary sew and knit.*

(2) **Compound**: a sentence that consists of two or more independent subject and predicate groups, each of which may stand alone as a simple sentence, as, — *The river flows but the cataract leaps*. If *but* were omitted from this sentence, each part could stand alone as a separate simple sentence. Such subject and predicate groups coming within a sentence are called *clauses*. If they are independent, that is, if they make complete sense when standing alone, they are called *independent* clauses. If they do not make complete sense standing alone, they are called *dependent* clauses.

(3) **Complex**: a sentence that contains one independent subject and predicate group or clause, called here the *principal clause*, and one or more dependent subject and predicate groups or clauses, as, — *When war was declared, many Americans were in Europe*. The clause *When war was declared* does not make complete sense if separated from the rest of the sentence. It is therefore the dependent clause, for it depends upon the independent clause to give it meaning.

(4) **Compound-complex**: a sentence that contains two or more independent clauses and one or more dependent clauses, as, — *When June arrived, work ended and play began*. The independent clauses are *work ended*, *play began*. *When June arrived* is a dependent clause depending (in this instance) upon both of the independent clauses for its meaning. Some books classify a sentence of this kind as complex and thus have but three kinds of sentences under the second division.

There are three kinds of sentences from the point of view of Arrangement, —

(1) **Loose**: a sentence that is so loosely put together that it may be concluded at one or many points before the end is reached, as, — *A mocking-bird is called Bob just as a goat is called Billy or Nan, as a parrot is called Poll, as a squirrel is called Bunny, or as a cat is called Pussy or Tom*.

(2) **Periodic**: a sentence in which the thought is not completed until the end. It will not make complete sense if closed before the end is reached, thus, — *Just as a cat is called Pussy or Tom, just as a squirrel is called Bunny, just as a parrot is called Poll, just as a goat is called Billy or Nan, so a mocking-bird is called Bob.* You could not place a period where these commas are, for the part so marked off would not make complete sense.

(3) **Balanced**: a sentence whose parts match or balance one another. Subjects and predicates may balance, or phrases and clauses, thus, — *Train up a child in the way he should go and when he is old he will not depart from it.* Note also the following: *Had you rather Cæsar were living and die all slaves, than that Cæsar were dead, to live all freemen?*

It must be remembered that the terms *loose*, *periodic*, and *balanced* are relative. There are varying degrees of looseness, of periodicity, and of balance. Some sentences are more loose, more periodic, or more balanced than others.

The following diagram summarizes the sentence classification as given above: —

Sentences	Purpose	declarative
		interrogative
		imperative
Grammatical Form	exclamatory	
	simple	
	compound	
	complex	
Arrangement	compound-complex	
	loose	
	periodic	
		parallel or balanced

There should be little difficulty in expressing yourself clearly in a variety of ways in view of the fact that all these kinds of sentences are at your command.

### PRACTICE

1. Select sentences of different kinds from the stories on pages 32 to 69.
2. Compose sentences of different kinds on some topic of current interest in your community, or on the following:—
 

Work at school	Entertainments	Friends
Work at home	Athletics	Flowers
Examinations	Books	Success
Report cards	Travel	Choosing a life work
3. Compose the following kinds of sentences about the town or city in which you live:—
  - A declarative complex periodic sentence
  - An imperative compound loose sentence
  - A simple interrogative sentence
  - A balanced compound-complex sentence -
  - An exclamatory complex sentence
4. Write a brief comparative description of your father and mother or of some other real people. Use all the different kinds of sentences in it. Begin the sentences with different words. Make use of transitional words and phrases; that is, words or phrases that serve to connect the thought of one sentence with that of another.
5. Classify each of the following sentences according to the divisions pointed out in this chapter:—
  - (1) The flag of the United States consists of thirteen stripes alternating red and white, and a blue field in the upper left-hand corner, set with forty-eight white stars.
  - (2) The stripes represent the original thirteen colonies and the stars the forty-eight states now in the Union.
  - (3) The resolution, authorizing the making of the flag, was passed by Congress on June 14, 1777.



- (4) George Washington requested Congress to appoint a committee to design a flag by means of which American vessels could recognize each other.
  - (5) Mrs. Betsy Ross, an expert needlewoman, conducting an upholstery business at her home, 239 Arch Street, Philadelphia, was visited by the committee and requested to make a flag from a design shown her.
  - (6) She suggested to Washington, who was a member of the committee, that he redraw it.
  - (7) "May I suggest also," she said, "that the stars be made five-pointed?"
  - (8) Her suggestions were well received; the flag was redrawn, and Mrs. Ross made the first Star Spangled Banner.
  - (9) The flag was probably first carried in battle at Brandywine, September 11, 1777.
  - (10) On the admission of Kentucky and Vermont into the Union in 1794, it was ordered by Congress that after May 1, 1795, there should be fifteen stars and fifteen stripes in the flag.
  - (11) Not until April 14, 1818, was the permanent form of the flag decided upon.
  - (12) On this date Congress ordered that the flag should contain thirteen stripes permanently, and that there should be as many stars in the blue field as there are states in the Union, the addition of each new star to be made on the Fourth of July following the admission of the new state.
  - (13) There are now forty-eight stars in the flag, — six rows of eight stars each.
  - (14) At the time of the Revolution there were 13 stars in the flag; at the War of 1812, 15; at the Mexican War, 29; at the Civil War, 35; at the Spanish War, 45; and at the World War, 48.
  - (15) Speaking of the flag, Washington said, "We take the star from Heaven, the red from our mother country, separating it by white stripes, thus showing that we have separated from her, and the white stripes shall go down to posterity representing liberty."
6. Write a short conversation between two people who are supposedly watching the game illustrated on the next page.



MAKING A GOAL.

Use as many of the different kinds of sentences enumerated on page 141 as you can.

7. Add independent clauses to the following dependent ones so that each completed sentence will be periodic :—

After a hard day's work was done ——

When the tide goes out ——

If it rains ——

Where he went ——

Since the bell has rung ——

Although he failed ——

Who he was ——

Which of the two came ——

Why he laughed ——

How it is made ——

8. Add dependent clauses to the following independent ones so that the completed sentences will be complex :—

Take your hat off to the flag ——

The white in the flag means purity ——

The blue in the flag means truth ——

The red in the flag means courage ——

Every school should have a flag flying over it ——

One of our most inspiring holidays is flag day ——

The flag is a sacred symbol ——

The history of our flag is thrilling ——

Never forget the flag, boys, ——

9. Construct sentences in which clauses, phrases, or words are balanced, using the following suggestions :—

Black and white	Summer and winter	Atlantic and Pacific
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Strong and weak	On and off	North and south
-----------------	------------	-----------------

In and out	China and Japan	East and west
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## LESSON TWENTY ONE

### MAKING SENTENCES CLEAR — UNITY

A sentence must have *unity*; that is, all its parts must unite to form a single thought. If a sentence contains more ideas than should be squeezed into a single statement, or if

it contains ideas unrelated to the remainder of the sentence, then it lacks unity. A sentence must also have *coherence*, that is, its parts must be so arranged as to make their relations, and the meaning of the whole, clear. A sentence that lacks unity will often, as a result, lack coherence also. The ideas that offend against unity may interfere with the coherence of the thought.

Cautions 1, 2, and 3 below belong almost exclusively to the study of unity. Numbers 4, 5, 6, and 7 apply to coherence as well as to unity.

1. *Do not put too much in a sentence.* Cultivate the habit of writing brief, concise sentences rather than long, involved ones.

The game was held at the park and on the way to it we sang and whistled popular airs, and when we at last arrived we were told that we were an hour ahead of time.

Such a sentence as this is sometimes called a *rambling* sentence. There are too many unrelated ideas contained in it. It should be broken up into three sentences, as follows:—

The game was held at the park. On the way we sang and whistled popular airs. When we arrived there we were told that we were an hour ahead of time. (See exercise 1 under Practice, page 149.)

2. *On the other hand, do not put too little in your sentences.* A series of extremely short sentences may be perfectly correct in form, but if each represents a part only of the sentence thought, the series should be combined into a whole.

The flag has thirteen stripes. The flag has forty-eight stars. The stripes stand for the original thirteen colonies. The stars stand for the present forty-eight states.

These fragments should be combined into one unified statement as follows:—

The flag has thirteen stripes, symbolizing the original thirteen colonies, and forty-eight stars, symbolizing the forty-eight states in the Union. (See exercise 2 under Practice, page 150.)

3. *Do not place in the same sentence ideas that have little or no relation to each other.*

Alice makes good cake and goes to school regularly.

The two ideas contained in this sentence are so totally unrelated as to seem ridiculous when placed together. They are two separate and independent thoughts and should not be related in sentence construction. (See exercise 3, under Practice, page 151.)

4. *Do not make a sentence compound in form when one or more of its parts are clearly dependent in meaning.*

Washington is the capital of the United States and it was named for our first President.

This sentence lacks unity because the two ideas contained in it are not properly related. The subordinate idea is not made subordinate. Instead of being a compound sentence, it should be complex, and the less important idea should be given a subordinate place, thus, —

Washington, which is the capital of the United States, was named for our first President. (See exercise 4 under Practice, page 151.)

5. *Keep verbs in different clauses in the same voice, mood, and tense.*

As the game started Bill said to Jim, "I suppose we shall be beaten."

*Not* As the game started Bill says to Jim, "I suppose we shall be beaten."

If, however, two different periods of time are to be represented by the verbs in a sentence, then one verb may be in one tense, and one in another, —

He *told* us that Albany is the capital of New York. (See exercise 5 under Practice, page 152.)

6. *Keep person, number, and gender uniform.*

On entering the room she saw a picture that impressed her as being weird.

*Not* On entering the room she saw a picture that impressed one as being weird.

Every one said he was going.

*Not* Every one said they were going. (See exercise 6 under Practice, pages 152-153.)

7. *Keep the parallel parts of a sentence as nearly alike in construction as possible.* This is chiefly a question of thinking out your grammar correctly.

The new teacher was kindly received by the pupils and was welcomed with special exercises.

*Not* The new teacher was kindly received by the pupils and they welcomed him with special exercises.

He is only five feet in height but he tips the scales at two hundred pounds.

*Not* He is only five feet in height and tipping the scales at two hundred pounds.

On account of absence and illness he cannot be promoted.

*Not* On account of his absence and because he has been ill he cannot be promoted.

I hate solving problems in algebra and performing experiments in biology.

*Not* I hate solving problems in algebra and to perform experiments in biology.

His good qualities are honesty, frankness, generosity, and kindness.

*Not* His good qualities are honesty, frankness, generous, and kind.

Baseball is wholesome for three reasons: it is played in the open; it requires mental alertness; it is good exercise.

*Or* Baseball is wholesome for three reasons: first, fresh air; second, mental alertness; third, good exercise. (See exercises 7, 8, 9 under Practice, pages 153-154.)

*Not* Baseball is wholesome for three reasons: it is played in the open; for the mental alertness required; and good exercise.

### PRACTICE

1. The following sentences are overloaded. Rewrite them:—

- (1) At last lunch was ready and we were all ready for it but while we were eating a storm came up and our pretty little lawn party was disturbed.
- (2) I wrote to him and asked him to arrange a date but his reply said they refused to play us because of our reckless playing in the last game.
- (3) Alice says that Mary told her they were not going and they are going to Hampton instead but I think we shall go anyhow for the weather is fine.
- (4) During the day there were numerous showers and then in the evening the stars came out and everything was lovely but Mary lost her jeweled purse and every one was obliged to help find it.
- (5) The race was now on and it looked as if John would win for he was well in advance of the others but going round a corner Bill forged ahead and he kept first place to the end.
- (6) Tennyson was born in 1809 and he lived in England all his life and he was made Poet Laureate in 1850 but some of his greatest work had been done before that date.
- (7) They arrived at Cape Honduras which is the most northern point of Honduras, on June 25, on their way to visit this interesting republic of Central America which covers 46,250 square miles.
- (8) Washington Augustus Roebling was an American engineer who was born in 1806 and died in 1869, and who built the great Brooklyn bridge, the first bridge to unite Brooklyn with Manhattan.

- (9) Casimir Pulaski was born in 1748 and died in 1789, served as a Polish soldier and as a general in the American Revolution, and he was killed at the siege of Savannah.
- (10) Speaking of heroes, I said that Sir Roderick is the greatest hero I ever read of but sister said, "No, you are wrong: he was not a hero but an adventurer, and anyway Wallace is the greatest hero that ever was."
2. Combine the short sentences in each of the following groups into a single sentence or two:—
- (1) Barley is a grain. It is somewhat like buckwheat. It is used as food. It is used to make malt.
- (2) Buckwheat is a plant. Its blossoms are white. It grows in poor soil. Its seeds are queer looking things. They are black. They are triangular. Flour is made from them.
- (3) Oats is harvested in August. It is an edible grain. Oatmeal is made from oats. Horses love oats. The word oats is plural in form but singular in construction.
- (4) Wheat is the most valuable grain there is. The ear or head is a flowered spikelet. The grain is hammered out by machinery. Flour is made from the grains. Wheat is used also for making cereals.
- (5) Rye is a grain. It is very much like wheat. In the field it is taller than wheat. The rye grain is larger and sharper than the wheat grain. Whisky is made from rye.
- (6) Wheat, rye, barley, oats are called corn in England. In America Indian maize is called corn. It grows to a height of seven to ten feet. The grain grows in clusters called ears. They are yellow and hard. The central part of the ear is the cob. Horses love corn. A variety called sweet corn is eaten by men.
- (7) Grass is a common green plant. It has hollow stems. Its stems are sometimes jointed. Its leaves are long and narrow. Its leaves are spire-shaped. It grows in all countries. It requires much moisture.
- (8) Clover blossoms in both red and white. There are several species of clover. Clover belongs to the bean family. It is a three-leaved plant. It is the best pasture for cattle.



- (9) Timothy is a grass. It is used for hay. It is a winter fodder for cattle. It has a long, serrated head. It takes its name from Timothy Hanson. He introduced the seed about 1720.
- (10) Alfalfa is a clover-like plant. It grows in Europe. It grows in the United States. It belongs to the bean family. It is the best kind of fodder for cows.
3. The ideas in each of the following sentences have little or no relation to each other. Point out the lack of harmony in each one and rewrite correctly: —
- (1) China has a population of 407,253,030 people and most of our camphor comes from there.
- (2) Silk is the leading export of Japan, although the country covers 260,000 square miles.
- (3) Java belongs to the Dutch but we get much coffee from there.
- (4) In Rangoon, the capital of Burma, there is a large English high school for boys and the country belongs to Great Britain.
- (5) Tea is the chief export of Ceylon and the island has a delightful climate.
- (6) The antiquity of Egypt is fascinating in interest though the country is now a British province.
- (7) The waters of the Mediterranean are sky-blue and the vessels that voyage through it to the west are laden with precious cargoes from the east.
- (8) Adelaide is one of the most beautiful cities in South Australia and there is a large teachers' college located there.
- (9) The population of Sydney, Australia, is 725,000 and when it is winter in New York it is summer there.
- (10) Hobart is the capital of Tasmania and when I was there ten years ago I was ill for two weeks.
4. In the following sentences the principal thoughts do not stand out prominently because the subordinate thoughts are not made dependent. Rewrite them correctly: —
- (1) America is the richest country in the world and has been called the Western El Dorado.

- (2) The first act is explanatory and shows the relations existing between the two classes of people.
  - (3) Sohrab was a spirited fighter and he was determined to find his heroic father.
  - (4) Philadelphia is called the Quaker City and it is the home of many Quaker families even today.
  - (5) It was a beautiful picture of a farmhouse and I bought it for my mother.
  - (6) The three sat up in the lighthouse towers and they watched for their loved ones at sea.
  - (7) It was a wide stream and it flowed rapidly and there was a picturesque old bridge over it.
  - (8) New Haven is the largest city in Connecticut and Yale University is located there.
  - (9) Antonio was a rich merchant and he borrowed money from Shylock.
  - (10) James was a good king and he mingled with his people freely.
5. Rewrite the following sentences making the verbs agree in mood or voice or tense, or in all three:—
- (1) Every once in a while he would reënter and was greeted by the same reception.
  - (2) If he is accepted, he would be very happy.
  - (3) As they were sailing along, suddenly the wind rises and the boat was turned upside down.
  - (4) He was struck on reaching the top of the hill by the view that lies before him.
  - (5) He fears he might be hurt if he ventured too far afield.
  - (6) The war concerned us all, especially those who have large fortunes.
  - (7) No sooner had we arrived than John begins to feel ill.
  - (8) "Well, if it isn't you!" she cried, and then they run off together to talk.
  - (9) If the suffix began with a vowel, the final consonant is doubled.
  - (10) I would go if I had known in time.
6. Rewrite the following sentences, making corrections in person, number, and gender as required:—

- (1) Each fellow has a chance if they make an application.
  - (2) The crowd chases the thief until he was out of sight and then lie in wait for him to reappear.
  - (3) He saw the snake as it coiled around the post and then leveled his gun and fired at him.
  - (4) If one does not care for jewelry, why should you wear it?
  - (5) Miss Doan accepts Mrs. Smith's kind invitation to dinner on June 20, at seven o'clock. Yours truly.
  - (6) School gives every boy an opportunity to make a man of yourself and to see what is best for him in the world.
  - (7) When a girl is going to school she should accompany her school work with a certain amount of work in the home, so that when they are grown up they may make good housekeepers as well as intelligent citizens.
  - (8) The committee decide that it is not responsible for the condition of the room after school hours.
  - (9) Every report is recorded in the office and they blandly stare a pupil in the face when they come up for graduation.
  - (10) Miss Everett regrets extremely that she cannot accept Miss Brown's kind invitation owing to the fact that I have another engagement. Cordially yours.
7. Rewrite each of the following sentences so that the subjects of the clauses will be more nearly parallel in construction:—
- (1) They accepted the invitation and a warm reception was given them.
  - (2) I shall appreciate it if you will send me a check or the money may be left with my clerk.
  - (3) I heard an alarm and rushed to the window and the ambulance was just going past.
  - (4) I met the man at the entrance and he showed me over the building.
  - (5) They accepted my gift most graciously and today I received a note of appreciation from them.
  - (6) They arrived in Venice at sunset and the lagoons were resplendent with color and gaiety.

- (7) Running is good exercise but which must not be overdone by any fellow.
8. In the following sentences participial and infinitive phrases are not made properly parallel in construction. Correct them: —
- (1) He likes swimming or to splash about in the pool.
  - (2) Studying solidly for five hours or to listen closely for that length of time, is an exhausting task.
  - (3) Leaving the bridge at the lower end they began entering the estate and to marvel at its beauties.
  - (4) Hurrying is not the same as to make haste.
  - (5) I hate to be caught in the rain and running for shelter.
  - (6) He never thought of carrying her bundles or to carry her umbrella.
  - (7) To listen to music intelligently is more difficult than hearing speech understandingly.
  - (8) Being, or not to be, — that is the question.
  - (9) To shout, to whistle, behaving boisterously in any way, is not proper indoors.
9. There are certain terms in each of the following sentences that should be similar or parallel in form. Rewrite the sentences, making them so: —
- (1) He has had the honor of holding the office of mayor, the governorship, and president.
  - (2) We supply travel information, railway tickets, and also attend to your luggage.
  - (3) Mary's best traits are kindness, sweetness, honest, and good.
  - (4) You will never be sorry that you bought this suit, for it is excellent quality, wears well, and stylish.
  - (5) He won the medal because he is clever, his record is a good one, and in efficient competition.
  - (6) He has traveled in England, all over France, and he has been in Africa.
  - (7) These things are positively essential for graduation, — you must work hard, deny yourself certain pleasures, good attendance.
  - (8) Tell who wrote the story, why, at what time it appeared, your opinion.

## LESSON TWENTY TWO

## MAKING SENTENCES CLEAR — COHERENCE

Read again the first part of Lesson Twenty One and be sure that you understand the meaning of unity and coherence as applied to sentences. Study the five cautions below regarding coherence. Numbers 1 and 2 belong almost exclusively to coherence. Numbers 3, 4, and 5 have to do with both coherence and unity.

1. *Be sure that word, phrase, and clause modifiers stand as close as possible to the words, phrases, and clauses they modify.* This is a most important rule in English expression and it is one that is often violated.

Here is a sentence showing the wrong placement of a word modifier, —

I only have three apples.

*Only* does not modify *have*. It modifies *three* and should be placed as near as possible to it, thus, —

I have only three apples.

Here is a sentence showing the wrong placement of a phrase, —

The manager returned home after a hard fought game with his team.

*With his team* modifies *returned* not *game*. The sentence should read as follows: —

The manager returned home with his team after a hard fought game.

Here is a sentence showing the wrong placement of a clause, —

The monument of Henry V is one of the most interesting in Westminster Abbey, *who died in 1422*.

The clause in italics modifies *Henry V* and should, of course, be placed as near as possible to the name, as, —

The monument of Henry V, who died in 1422, is one of the most interesting in the Abbey.

(See exercise 1 under Practice, page 160.)

2. *Be sure that the antecedent of every pronoun you use is clearly and easily found.* Both personal and relative pronouns are often confused in reference, even by good writers. *It* and *he* are particularly troublesome.

The antecedent of *he*, for instance, in this sentence is in doubt, —

Before the sailor could reach his son he drowned.

It should read, —

Before the sailor could reach his son the boy drowned,  
or

Before the sailor could reach his son, the sailor drowned,  
according to the meaning intended.

The pronouns *it* and *they* are, however, frequently used without any definite antecedent, although their meaning is perfectly clear. They are sometimes called *idiomatic* pronouns because custom has made their use in this way an idiom, and therefore allowable; for example, — *It rains. It snows. They say it is going to rain. They play ball on that field.*

The relative pronouns *which* and *that* are frequently used to refer to a group of words or to a clause. Careful writers, however, will make them refer to one definite word in a sentence. Thus in, —

They upset in the snow which was most unexpected,  
*which* refers to the clause preceding it. Indeed, it refers principally to the *action* indicated in that clause, or to the

action word. Pronouns should refer to nouns or pronouns, never to verbs. In nearly all cases where this construction occurs, the *which* or *that* clause can be combined with the principal clause to make a simpler statement of the whole sentence, as, —

They upset unexpectedly in the snow.

(See exercise 2 under Practice, page 161.)

3. *Be sure that the conjunctions and, but, therefore, as, either — or, neither — nor are used in sentences for the relationship that their meanings indicate.*

*And* is an additive conjunction. It means addition. Other connecting words that may be used with or in place of it are *also, likewise, moreover, similarly, furthermore, too, more than this, again*. When any of these words are used, therefore, either separately or in groups, they should be used in such a way as to imply addition. The following sentence illustrates this: —

He received 90 in English and 100 in algebra; his marks in other subjects were likewise high.

*But* is an adversative conjunction. It means *on the other hand, on the contrary, yet, still, however, nevertheless, at the same time*, and should be used with or in place of these words, thus, —

Bill is not a good student, but he made a good showing,  
*or*

Bill is not a good student, still he made a good showing.

It would be absurd to use *and* or any one of its equivalents to show the connection here, as, —

Bill is not a good student and he made a good showing.

*Therefore* means *for that reason*. Words that mean about the same as *therefore* and that may oftentimes be used with

it or for it, are *so, thus, hence, consequently, as a result, accordingly*. Note how many of these words may be used in the following sentence: —

They decided to play the game rain or shine; therefore (accordingly, hence, consequently, so) the tickets were placed on sale.

*As*, used as a connective, expresses *degree* or *manner*. The following sentences illustrate these usages: —

He plays as well as I.  
Do as you like.

Used with *so, as* may indicate result, as in, — *Be so good as to come*. *As* should not be used in place of *that*. *I don't know as he can* is wrong.

*Either — or, neither — nor, not only — but also, though — yet, whether — or, as — as, or so — as*, (*so* is used with *as* in negative statements), *both — and*, are called correlative conjunctions. This means that they correspond and are ordinarily used together. But great care must be exercised in getting them in the proper positions in sentences, that is, as near as possible to the words, phrases, or clauses that they connect. The following sentences are incorrect: —

I neither like him nor his father.

He not only asked him to go but also to take his luggage with him.

Here they are corrected, —

I like neither him nor his father.

He asked him not only to go but also to take his luggage with him.

(See exercises 3 and 4 under Practice, pages 162 to 163.)

4. *Be sure that there is a correct subject for participles and infinitives to modify or refer to*. In the sentence, —

Wheeling to the right a good view of the ruin could be had,



*wheeling* is called a *dangling participle*. There is no word in the sentence for it to modify. The sentence should be rewritten as follows : —

Wheeling to the right we had a good view of the ruin.

Similarly in the following sentence : —

To be thoroughly prepared for the lesson a good outline of it must be made,

the infinitive *to be prepared* seems to refer to *outline*. This is absurd of course. The sentence should read, —

To be thoroughly prepared for the lesson you must make a good outline of it.

(See exercise 5 under Practice, page 163.)

5. *Be careful not to omit necessary words from your sentences*. Omissions are frequently made in both speech and writing, and this is permissible when the meaning is clear. The omission of *that*, for instance, in *He said he would go* does not make the sentence at all vague or incoherent. But the omission of words in such constructions as the following is serious : —

(1) *Today's lesson is as easy, if not easier, than yesterday's*. The comparative *easier* is quite properly followed by *than*. But *as easy* or *so easy* must always be followed by *as*, for *as* — *as* and *so* — *as* are correlatives. Thus the corrected sentence should read, —

Today's lesson is as easy as, if not easier than, yesterday's,  
or

Today's lesson is as easy as yesterday's, if not easier.

The word *than* will be readily understood at the end.

(2) *Her explanation was clearer than the other teacher we had*. The intention is not to make the comparison between *her*

*explanation* and *other teacher*, but between *her explanation* and *the explanation made by the other teacher*. The sentence should read, —

Her explanation was clearer than that made by the other teacher we had.

(3) *I like Scott better than any author I have read*. The word *other* should always be used with *any* in statements of comparison such as this. Used without *other*, *any* includes Scott, of course, and thus gives the sentence a contradictory meaning.

I like Scott better than any other author I have read.

is correct.

These indicate some of the omissions that are made in everyday speech and writing. It would, of course, be impossible to mention here all omissions that cause incoherence, for individuals are likely to have "pet omissions." But a careful study of those given here and in exercise 6 (pages 163 to 164) of the Practice will be of great benefit to you.

#### PRACTICE

1. Word, phrase, or clause modifiers are out of place in the following sentences. Rewrite them, placing the modifiers as near as possible to the words modified: —
  - (1) Compositions should be only written on one side of the paper.
  - (2) He was detained after school for missing his lesson almost an hour.
  - (3) They thought that he would make a home run several times before the game was over.
  - (4) I am only afraid in the dark.
  - (5) The teacher was hit in the third inning.
  - (6) He had only recited one minute when the bell rang.
  - (7) It was dark and dangerous but Tom started out to meet the outlaw with a club.

- (8) All is not gold that glitters.
  - (9) The tent was raised by men on long sharp-pointed poles.
  - (10) Take two of the pills on retiring in a wineglassful of cold water.
  - (11) They erected a building large enough to accommodate one thousand business men twelve stories high.
  - (12) John did his lesson while going to school this morning on a piece of Mary's paper.
  - (13) I cannot see why *address* is not a noun but I was told that it is a verb yesterday.
  - (14) For Rent: Neat hallroom by tidy modern lady with electric lights.
  - (15) Wanted: Board and room by bachelor with steam heat and electricity.
2. The following sentences are incoherent because the antecedents of the pronouns are not clear. Rewrite them coherently:—
- (1) He looked everywhere for him and had no doubts as to what he would do when he was found.
  - (2) While Billy Jones was playing with his dog one day last week he got angry and bit him and at present writing he is seriously ill.
  - (3) Fannie's mother died when she was twenty five and she has never forgotten her.
  - (4) I hope to be present which will give me much pleasure.
  - (5) Mary and James work in the shops during Christmas week because they are in need of help.
  - (6) He was an excellent swimmer and runner and he accomplished this by constant practice.
  - (7) Tom's colt died when he was but five years old.
  - (8) The baby fell down stairs which hurt him very much.
  - (9) The firemen slide down a pole when the signal is given to the engine floor which connects with the second floor in one corner.
  - (10) They gave my sister passes who thanked them for them.
  - (11) We sat before the fire telling stories which was the most cheerful place in the house.
  - (12) They took off their hats and threw them aside and for the rest of the day they were happy.

- (13) I received your kind invitation to attend your party which it gives me much pleasure to accept with thanks.
- (14) Typhoid is sometimes caused by drinking water at the time of a flood unless it is boiled.
- (15) It looked like snow this morning which led John to get his sled ready for some winter sport.
3. Insert *and*, *but*, *thus*, *hence*, *moreover*, *therefore*, or like connectives in the sentences below. Explain each insertion: —
- (1) They guaranteed gate receipts — the best position on the field; — they agreed to play us annually hereafter.
- (2) He failed of graduation — he had made an excellent showing in all subjects except one.
- (3) He tried private school awhile; he — went to high school; — he had private tutors.
- (4) The oppression became unendurable; — the President declared war and — prices soared.
- (5) It was a difficult task — he was not well; — he was extremely busy with other things.
- (6) You are not to be blamed — you should be cheerful; — you know best how you feel.
- (7) On their arrival they found their father — mother ill; — they planned to remain for several days.
- (8) “Any” means one; it is — singular number; — “Any-one is at liberty to go” is correct.
- (9) Grant was a great leader — he struggled against great disadvantages, — in spite of these he immortalized his name in the cause of his country.
- (10) Friendly relations were discontinued; — war was declared; — actual fighting was begun.
4. Insert *as— as*, *so— as*, *neither— nor*, *either— or*, *whether— or*, *though— yet*, or *not only— but also* in the sentences below. Give reason for each insertion made: —
- (1) He threw the ball — far — I.
- (2) He does not look — well — he did.
- (3) — the war will end this year — next is difficult to say.
- (4) — Mary — Alice knows her lesson.
- (5) — he has returned sorely wounded — the doctor says he will recover.

- (6) I believe — — in the public school system of the United States, — — in education, as the corrective for all social ills.
  - (7) — he did not stand — high — his brother, — his marks were the best he had ever received.
  - (8) — one — the other is certain to take the prize but — it will be Jim — Joe is a question.
  - (9) — — did he go to war himself — he — made five of his sons go.
  - (10) — far — I can see there is clear blue sky.
5. In the following sentences it is not clear on first reading what the infinitives and participles modify. Rewrite the sentences, making their construction clear in each case: —
- (1) The button should be sewed on with fine silk, using care to have the stitches even.
  - (2) Strolling through the woods last night, locusts could be heard here and there.
  - (3) Answering all the questions correctly, the marks given him were good.
  - (4) Turning to the right, a beautiful vista greeted our eyes.
  - (5) Whether to run or to walk slowly by, the boy hesitated for a time.
  - (6) To be fully understood, he must study the subject for many hours.
  - (7) The utensils were brought back, having decided not to make candy after all.
  - (8) To be thoroughly equipped for the trip, a package of goodies must be included in your luggage.
6. Supply the omitted words or phrases in each of the following sentences. May some of them stand as they are and be perfectly clear without supplying omitted parts? Which ones?
- (1) Let me know where to send the books when ready.
  - (2) Remember, absolute quiet.
  - (3) I like English better than any study I have.
  - (4) He never has and he never will pass.
  - (5) Very well, sir, as you say.
  - (6) She sings as well, if not better, than Clara.

- (7) His work was more satisfactory than any other boy's I ever taught.
  - (8) They trusted their housekeeper who had been doing it for thirty years.
  - (9) If you find the book before the summer is over, please return.
  - (10) If the wool in your new underwear pricks you, turn inside out.
  - (11) Gone but not forgotten.
  - (12) School work is more important to the individual than society.
  - (13) We had the greatest difficulty driving the car from the rear seat.
  - (14) Newspapers are often read while waiting for a train.
  - (15) Stir it until it is thick and then turn over.
  - (16) Whatever he will or has done makes no difference to me.
  - (17) He described the various countries visited.
  - (18) I promised I wouldn't tell but I am.
7. Compose sentences to illustrate the proper use of the connectives *and, but, thus, therefore, as, either, though*, and their related words.
8. Examine each of the following sentences, asking yourself these questions: —
- Is it declarative, interrogative, imperative, or exclamatory?  
 Is it simple, compound, complex, or compound-complex?  
 Is it loose, periodic, or balanced?  
 Does it meet the requirements of unity and coherence?
- (1) The flag should not be hoisted before sunrise and it should be lowered at sunset.
  - (2) In wartime, however, the flag may be kept flying all night, although army posts do not fly the flag at night except when a battle is in progress.
  - (3) The flag is placed at half mast as a sign of mourning.
  - (4) The proper method of half-masting the flag is to raise it to the top of the staff and then lower it.
  - (5) At the conclusion of funeral ceremonies the half-masted flag is raised to full staff, unless a longer period of mourning has been ordered.
  - (6) If the flag is displayed with the stripes running horizontally the stars should be in the upper left-hand corner; if,

however, it is hung with the stripes running up and down, the stars should be in the upper right-hand corner.

- (7) When the flag is draped upon a coffin, the stars should be at the head.
  - (8) When the flag is passed in parade, men should halt if walking, or rise if sitting, stand at attention, and uncover.
  - (9) The American flag is older than the present British Union Jack, the French Tricolor, and the flags of Spain, Germany, and Italy.
  - (10) The young American's pledge to the flag is, "I pledge allegiance to my flag and to the republic for which it stands, — one nation indivisible, with liberty and justice for all."
9. Write three sentences, each of thirty words or more. Read them to the class for criticism of sentence structure.

## LESSON TWENTY THREE

### EXPLANATION

The real test of the power to be clear comes when you try to explain a process or a thing or a situation or anything that must be explained in order to be understood. Exposition, as the rhetorics call it, lies behind most attempts at clearness, whether in letters, stories, or essays. If you can conduct a clear, logical explanation of a difficult subject or action or thought, you have gained a power that no one can take away from you, and that will be useful in a hundred ways. There is nothing mechanical about learning to explain. You cannot "cram up" on it; you cannot learn a few rules and let it go at that; for the power to explain is the power to think, and that comes slowly. Nevertheless, it helps enormously to understand the processes of thought involved.

Preparation for explaining consists of three parts. First, you must learn all you can of your subject, and think out

as clearly as possible what you know. Second, you must consider the point of view and the knowledge of the reader; in other words, you must decide how much and what kind of explanation he needs. Third, you must make a plan. Bad thinking is corrected by a plan. The writing out or the speaking that follows preparation is made easy by a plan.

Read some or all of the following explanations and be able to tell exactly what they mean. Are they clear? Do they give all the explanation that you need in order to understand the subjects discussed?

#### WHAT IS A BOY SCOUT?

(From *The Boy Scouts of America*.)

A scout! He enjoys a hike through the woods more than he does a walk over the city's streets. He can tell north or south or east or west by the "signs." He can tie a knot that will hold, he can climb a tree which seems impossible to others, he can swim a river, he can pitch a tent, he can mend a tear in his trousers, he can tell you which fruits and seeds are poisonous and which are not, he can sight nut-bearing trees from a distance; if living near ocean or lake he can reef a sail or take his trick at the wheel, and if near any body of water at all he can pull an oar or use paddles and sculls; in the woods he knows the names of birds and animals; in the water he tells you the different varieties of fish.

A scout walks through the woods with silent tread. No dry twigs snap under his feet and no loose stones turn over and throw him off his balance. His eyes are keen and he sees many things that others do not see. He sees tracks and signs which reveal to him the nature and habits of the creatures that made them. He knows how to stalk birds and animals and study them in their natural haunts. He sees much, but is little seen.

A scout, like an old frontiersman, does not shout his wisdom from the housetops. He possesses the quiet power that comes from knowledge. He speaks softly and answers questions



modestly. He knows a braggart but he does not challenge him, allowing the boaster to expose his ignorance by his own loose-wagging tongue.

A scout can kindle a fire in the forest on the wettest day and he seldom uses more than one match. When no matches can be had he can still have a fire, for he knows the secret of the rubbing sticks used by the Indians, and he knows how to start a blaze with only his knife blade and a piece of flint. He knows, also, the danger of forest fires, and he kindles a blaze that will not spread. The fire once started, what a meal he can prepare out there in the open! Just watch him and compare his appetite with that of a boy who lounges at a lunch counter in a crowded city. He knows the unwritten rules of the campfire and he contributes his share to the pleasures of the council. He also knows when to sit silent before the ruddy embers and give his mind free play.



WHAT A MEAL HE CAN PREPARE . . . !

A scout practises self-control, for he knows that men who master problems in the world must first master themselves. He keeps a close guard on his temper and never makes a silly spectacle of himself by losing his head. He keeps a close guard on his tongue for he knows that loud speech is often a cloak to ignorance, that swearing is a sign of weakness, and that untruthfulness shatters the confidence of others. He keeps a close guard on his appetite and eats moderately of food that will make him strong; he never uses alcoholic liquors because he does not wish to poison his body; he desires a clear, active brain, so he avoids tobacco.

A scout never flinches in the face of danger, for he knows that at such a time every faculty must be alert to preserve his safety and that of others. He knows what to do in case of fire, or panic, or shipwreck; he trains his mind to direct and his body to act. In all emergencies he sets an example of resourcefulness, coolness, and courage, and considers the safety of others before that of himself. He is especially considerate of the helpless and the weak.

A scout does not run away or call for help when an accident occurs. If a person is cut, he knows how to stop the flow of blood and gently and carefully bind up the wound. If a person is burned, his knowledge tells him how to alleviate the suffering. If any one is dragged from the water unconscious, a scout at once sets to work to restore respiration and circulation. He knows that not a minute can be lost.

A scout knows that people expect more of him than they do of other boys and he governs his conduct so that no word of reproach can truthfully be brought against the great brotherhood to which he has pledged his loyalty. He seeks always to make the word "Scout" worthy of the respect of people whose opinions have value. He wears his uniform worthily.

A scout knows his city as well as he knows the trails in the forest. He can guide a stranger wherever he desires to go, and this knowledge of short-cuts saves him many needless steps. He knows where the police stations are located, where the fire-alarm boxes are placed, where the nearest doctor lives, where the hospitals are, and which is the quickest way to reach them. He knows the names of the city

officials and the nature of their duties. A scout is proud of his city and freely offers his services when he can help.

A scout is a patriot and is always ready to serve his country at a minute's notice. He loves Old Glory and knows the proper forms of offering it respect. He never permits its folds to touch the ground. He knows how his country is governed and who are the men in high authority. He desires a strong body, an alert mind, and an unconquerable spirit, so that he may serve his country in any need. He patterns his life after those of great Americans who have had a high sense of duty and who have served the nation well.

A scout chooses as his motto "Be Prepared," and he seeks to prepare himself for anything — to rescue a companion, to ford a stream, to gather firewood, to help strangers, to distinguish right from wrong, to serve his fellowmen, his country, and his God — always to "Be Prepared."

#### THE SEEING HAND<sup>1</sup>

(From *Helen Keller's The World I Live In, Chapter I*)

I have just touched my dog. He was rolling on the grass, with pleasure in every muscle and limb. I wanted to catch a picture of him in my fingers, and I touched him as lightly as I would cobwebs; but lo, his fat body revolved, stiffened, and solidified into an upright position, and his tongue gave my hand a lick! He pressed close to me, as if he were fain to crowd himself into my hand. He loved it with his tail, with his paw, with his tongue. If he could speak, I believe he would say with me that paradise is attained by touch; for in touch is all love and intelligence.

This small incident started me on a chat about hands, and if my chat is fortunate I have to thank my dog-star. In any case it is pleasant to have something to talk about that no one else has monopolized; it is like making a new path in the trackless woods,

<sup>1</sup> Used by permission of The Century Company.

The author has been blind since childhood.

blazing the trail where no foot has pressed before. I am glad to take you by the hand and lead you along an untrodden way into a world where the hand is supreme. But at the very outset we encounter a difficulty. You are so accustomed to light, I fear you will stumble when I try to guide you through the land of darkness and silence. The blind are not supposed to be the best of guides. Still, though I cannot warrant not to lose you, I promise that you shall not be led into fire or water, or fall into a deep pit. If you will follow me patiently, you will find that "there's a sound so fine, nothing lives 'twixt it and silence," and that there is more meant in things than meets the eye.

My hand is to me what your hearing and sight together are to you. In large measure we travel the same highways, read the same books, speak the same language, yet our experiences are different. All my comings and goings turn on the hand as on a pivot. It is the hand that binds me to the world of men and women. The hand is my feeler with which I reach through isolation and darkness and seize every pleasure, every activity that my fingers encounter. With the dropping of a little word from another's<sup>1</sup> hand into mine, a slight flutter of the fingers, began the intelligence, the joy, the fullness of my life. Like Job, I feel as if a hand had made me, fashioned me together round about, and molded my very soul.

In all my experiences and thoughts I am conscious of a hand. Whatever moves me, whatever thrills me, is as a hand that touches me in the dark, and that touch is my reality. You might as well say that a sight which makes you glad, or a blow which brings the stinging tears to your eyes, is unreal as to say that those impressions are unreal which I have accumulated by means of touch. The delicate tremble of a butterfly's wings in my hand, the soft petals of violets curling in the cool folds of their leaves or lifting sweetly out of the meadow grass, the clear, firm outline of face and limb, the smooth arch of a horse's neck and the velvety touch of his nose — all these, and a thousand resultant combinations, which take shape in my mind, constitute my world.

Ideas make the world we live in, and impressions furnish ideas.

<sup>1</sup> Miss Sullivan's (now Mrs. Macy), when she began teaching Helen Keller.

My world is built of touch-sensations, devoid of physical color and sound; but without color and sound it breathes and throbs with life. Every object is associated in my mind with tactual<sup>1</sup> qualities which, combined in countless ways, give me a sense of power, of beauty, or of incongruity: for with my hands I can feel the comic as well as the beautiful in the outward appearance of things. Remember that you, dependent on your sight, do not realize how many things are tangible. All palpable things are mobile or rigid, solid or liquid, big or small, warm or cold, and these qualities are variously modified. The coolness of a water lily rounding into bloom is different from the coolness of an evening wind in summer, and different again from the coolness of the rain that soaks into the hearts of growing things and gives them life and body. The velvet of a rose is not that of a ripe peach or of a baby's dimpled cheek. The hardness of the rock is to the hardness of the wood what a man's deep bass is to a woman's voice when it is low. What I call beauty I find in certain combinations of all these qualities, and is largely derived from the flow of curved and straight lines which is over all things. . . .

When I think of hills, I think of the upward strength I tread upon. When water is the object of my thought, I feel the cool shock of the plunge and the quick yielding of the waves that crisp and curl and ripple about my body. The pleasing changes of rough and smooth, pliant and rigid, curved and straight, in the bark and branches of a tree give the truth to my hand. The immovable rock, with all its juts and warped surface, bends beneath my fingers into all manner of grooves and hollows. The bulge of a watermelon and the puffed-up rotundities of squashes that sprout, bud, and ripen in that strange garden planted somewhere behind my fingertips are the ludicrous in my tactual memory and imagination. My fingers are tickled to delight by the soft ripple of a baby's laugh, and find amusement in the lusty crow of the barnyard autocrat. Once I had a pet rooster that used to perch on my knee and stretch his neck and crow. A bird in my hand was then worth two in the — barnyard.

My fingers cannot, of course, get the impression of a large whole

<sup>1</sup>Relating to touch.

at a glance; but I feel the parts and my mind puts them together. I move around my house, touching object after object in order, before I can form an idea of the entire house. In other people's houses I can touch only what is shown me — the chief objects of interest, carvings on the wall, or a curious architectural feature, exhibited like the family album. Therefore a house with which I am not familiar has for me, at first, no general effect or harmony of detail. It is not a complete conception, but a collection of object-impressions which, as they come to me, are disconnected and isolated. But my mind is full of associations, sensations, theories, and with them it constructs the house. The process reminds me of the building of Solomon's Temple, where was neither saw, nor hammer, nor any tool heard while the stones were being laid one upon another. The silent worker is imagination which decrees reality out of chaos.

#### BACK-SWORD

(From *Thomas Hughes' Tom Brown's School Days, Chapter II*)

I think I must tell you, as shortly as I can, how the noble old game of back-sword is played; for it is sadly gone out of late, even in the Vale, and maybe you have never seen it.

The weapon is a good stout ash stick with a large basket handle, heavier and somewhat shorter than a common single-stick. The players are called "old gamesters" — why, I can't tell you — and their object is simply to break one another's heads; for the moment that blood runs an inch anywhere above the eyebrow, the old gamester to whom it belongs is beaten, and has to stop. A very slight blow with the sticks will fetch blood, so that it is by no means a punishing pastime, if the men don't play on purpose and savagely at the body and arms of their adversaries. The old gamester going into action only takes off his hat and coat, and arms himself with a stick; he then loops the fingers of his left hand in a handkerchief or strap, which he fastens round his left leg, measuring the length, so that when he draws it tight with his left elbow in the air, that elbow shall just reach as high as his crown. Thus

you see, so long as he chooses to keep his left elbow up, regardless of cuts, he has a perfect guard for the left side of his head. Then he advances his right hand above and in front of his head, holding his stick across, so that its point projects an inch or two over his left elbow; and thus his whole head is completely guarded, and he faces his man armed in like manner; and they stand some three feet apart, often nearer, and feint and strike and return at one another's heads, until one cries "hold," or blood flows. In the first case they are allowed a minute's time, and go on again; in the latter another pair of gamesters is called on. If good men are playing, the quickness of the returns is marvelous; you hear the rattle like that a boy makes drawing his stick along palings, only heavier; and the closeness of the men in action to one another gives it a strange interest, and makes a spell at back-swording a very noble sight.

#### LA FITTE'S TREASURE HUNT

(From *The Boy Scouts of America*)

La Fitte was a famous American pirate of the Gulf of Mexico. Like all pirates, he buried his treasure and made a map of it. La Fitte's actual notes have been found and read as follows:

"Start at the rock in Dead Man's Gulch, near the skull of the Spaniard, travel northwest 70 paces to a cache, where you will find a cask o' rum, from thence, due west 30 paces, where you will find the finger bones of Don Pedro Fiesto. Thence northeast 50 paces, where you will find a cache of coffin nails, thence north 20 paces, where you will find a cache of bullets, thence northeast 40 paces, where you will find a cache of copper coins, thence west 60 paces, where you will find a cache of brass coins, thence southeast 26 paces, where you will find a cache of silver coins, thence southwest 30 paces, where you will find a cache with the keys to the treasure chest, then northwest 30 paces, where you will find a cache containing a brass-bound chest full of bars of gold, bags of doubloons, and pieces of 'eight.'"

The scoutmaster must carefully lay out the course. At each

cache he is supposed to bury the things enumerated, but in reality only marks the spot with a small peg. The treasure may be a pocket compass, scout whistle, knife, ax, cooking outfit, book, or other suitable prize.

The first contestant takes his place at peg "A" with a pocket compass in his hand. "A" is supposed to be the "rock in Dead Man's Gulch." The scout, remembering that the black end of the needle is the north end, adjusts his compass until the needle points exactly north, then he sights along the northwest point, gets his line of direction, steps off 70 paces, and hunts for the cask o' rum. He is allowed only a certain time to find each cache, two, three, or five minutes, according to the difficulty of the undertaking. The scoutmaster starts him with a whistle.

When played as a game, each cache counts one, and the one finding the treasure makes the biggest score, of course. The scoutmaster can hand the pathfinder bits of paper or pebbles, one for each peg found. The pebbles serve as counters for the score.

The distances may be any number of paces you choose, but each direction should be one of the four points of the compass; that is, the four quarters of the compass, north, south, east, and west, or the four eighths of the compass, that is, northeast, northwest, southeast, and southwest. To go any further into the subdivisions of the compass makes the game too difficult. You will find it hard enough to find the treasure if you stick to quarters and eighths, and you had better practise first simply on quarters; that is, go east so many paces, north so many, south so many, and west so many.

It is allowable for the scout to place his compass on the peg and lie prone on the ground to sight his directions. A number of boys may play this game at once by laying out several courses from the rock in Dead Man's Gulch, the prize being given to the one who reaches the treasure chest first.

The beauty of La Fitte's Treasure Hunt is that it gives one practice and experience in the use of the compass which may serve one to advantage on an occasion of dire necessity.



## ORDERING A UNIFORM

Age-size: In ordering a Boy Scout uniform it is not the actual age of the boy which should be mentioned, but the age-size of each garment. Ascertain from a local clothing dealer, or from the tables of measurements given on this blank, the age-size of the shirt, breeches, coat, or other garment, which the size and development of the boy requires. Often a twelve-year-old boy requires a fourteen-year age-size, or a fourteen-year-old boy requires a twelve-year age-size. In other words, it does not matter how long the boy has lived, but we must know how large he has grown.

Should it be impossible to determine the proper age-size in this way, give measurements for each garment.

## LESSON TWENTY FOUR

## PLANNING AN EXPLANATION

You must know your subject before you begin to explain it. Next you must consider the reader or the hearer. Is he an expert in your subject? Then you can use technical words in writing to him. Is he older or younger than you? His age will make a great difference in the way you explain. A letter describing wireless telegraphy written to a boy of ten, would be very different from the explanation you might give a college graduate. And the account of your school life written for your cousin in New York would have to be different from the letter on the same subject you might write to a Japanese schoolboy. After you have mastered your subject then, consider the point of view of your readers or hearers. Next comes the making of a plan.

The word *plan* is included in the longer word *explanation*, and both are derived from the same Latin term. This is significant. Clearness is so necessary to explanation that an accurate plan must be kept constantly in view.

Here is the plan of the brief explanation on page 175,—

1. Give age-size, not actual age.
2. Consult dealer or tables.
3. Tell how large boy is, not how old.

Now suppose that instead of making an outline of an extract you have just read, you have to plan an explanation that you wish to write yourself. There are three steps to be taken. The first is to decide upon the principal points to be made in your explanation. There can never be more than a few principal ones, unless it is a very long explanation. This is much like choosing the important events in planning stories, as discussed on page 70. The second step is to arrange the principal points or headings, in the best order. The third step is to tuck away the details of your explanation, each under the principal heading to which it belongs. Of course, if there are lesser, subordinate points, they will come under the principal headings, and the details under them.

What are the principal points in any explanation? This question your own brain must answer, for until you can answer it, you cannot explain the subject. Many subjects have to be defined before you can begin to explain them. If you are writing of coal or flour or liberty or baseball or Chow dogs or Ford cars, this will be true, and your first main point will be a definition. That done, you can divide your subject into parts, taking care to divide all of it, and being sure that none of your divisions overlap. These two simple processes will carry you far on your road toward clear explanation.

Next comes the order of points. Any order that is clear will be coherent. Definition would scarcely come at the end. Nor if the explanation followed a time order, such as first, second, third, (as in baking a cake, for instance),

would you put the second step after the fourth. Nor if the subject were difficult, like the flight of an airplane, would you begin with the thing hard to understand, such as the effect of wind pressure, and end with something easy, like the comparison of an airplane with a floating sheet of paper. Follow, then, a natural order. And as far as you are able, put a really important point last for emphasis.

Third, arrange all of the details beneath each main heading. If you will think of your main points as boxes, then each detail fits into its own box. Of course, you may have subheadings, as here, —

- I. A principal use of milk is for butter
  - A. Butter may be either fresh or salted
    - a. Fresh butter is simply the fat of milk
    - b. Salt butter has salt added as a preservative, and often coloring matter to make it more yellow

In such instances the heading *A* fits into heading *I* and the details *a* and *b* fit into *A*.

Study the following general plan in which *definition* and *division* are provided for: —

- |                           |                          |
|---------------------------|--------------------------|
| 1. Definition             | 5. Uses                  |
| 2. Source or origin       | <i>a.</i>                |
| <i>a.</i>                 | <i>b.</i>                |
| <i>b.</i>                 | <i>c.</i>                |
| 3. Kinds                  | <i>d.</i>                |
| <i>a.</i>                 | 6. Values and influences |
| <i>b.</i>                 | <i>a.</i>                |
| <i>c.</i>                 | <i>b.</i>                |
| 4. Manufacture or process | <i>c.</i>                |
| <i>a.</i>                 | <i>d.</i>                |
| <i>b.</i>                 |                          |
| <i>c.</i>                 |                          |

## PRACTICE

1. Make a plan for one of the explanations on pages 166 to 174.
2. Plan and write brief explanations of some of the following : —
 

Kites	Carpets	Ribbons	Clocks	Quilts
Marbles	Desks	Books	Sling shots	Pies
Needles	Horses	Coffee	Stoves	Apples
Stars	Caps	Tea	Bats	Rings

How I prepare my lessons.	Darning stockings.
Sweeping a room.	Building a canoe.
Learning to swim.	Making coffee.
Washing the dishes.	Managing a wild west show.
Helping get dinner.	Taking out stains.
Laying out a diamond.	Looking up a word.
Sewing on a button.	Stopping a leak.
Polishing the silver.	Taking out a book.
Looking after the furnace.	Driving a horse.
3. Plan and write an explanation of the differences between your English recitations and your recitations in some other subject.
4. Plan and write an explanation on the value of your hands in daily life at school.
5. Plan and write a little comparison of life with a game. Write this (a) for an American child, (b) for a foreign child.
6. Tell the story of a certain game you saw, or in which you took part, so that one who does not understand the game will be informed as to how to play it.
7. Answer by means of a brief plan as many of the following questions as you can : —
  - Why is school spirit a good thing?
  - What is the cause of thunder?
  - Of what value are trees?
  - What causes winter and summer?
  - Why do so many people prefer to live in cities?
  - Of what uses to the farmer are sparrows?
  - What is baking powder for?
  - Why does silk cost more than muslin?

Why are mosquitoes dangerous?

Why are slates no longer used in school?

8. Explain one or more of the following. First, define it; then tell what caused it; then explain its effect:—

The Boston Tea Party.

The Stamp Act.

The Continental Congress.

The Klondike Rush.

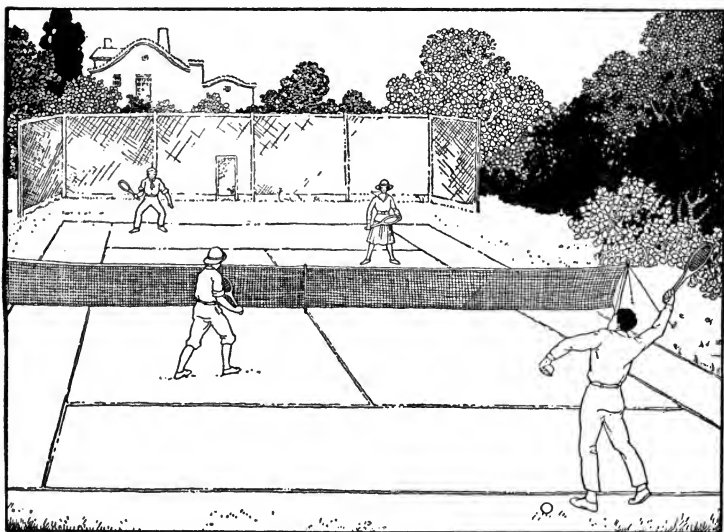
The French and Indian War.

The Abolition of Slavery.

The Civil War.

The Spanish War.

9. Explain by as many illustrations as you can why it pays for a boy or a girl to remain in school until graduation. Give many instances of boys and girls that you know who regretted leaving school before they had completed the course.
10. Imagine it to be your task to explain the game of tennis to some one who does not understand it. Compose a series of questions that he would probably ask, based upon the drawing below. Then answer these questions fully, making sure to cover any points that the questions may have overlooked. Show, among other things, how the picture will be changed immediately after the ball is served.



READY !

## LESSON TWENTY FIVE

## OTHER METHODS OF EXPLANATION

When you define a word, you explain.

When you solve a problem in mathematics, you explain.

When you tell somebody how to do something, how to make something, how to go somewhere, you explain.

When you answer questions, particularly the questions *how* and *why*, *where* and *who*, you explain.

When you perform an experiment, you explain.

When you make a drawing or a design on the board, you explain.

When you tell a story that gives information, you explain.

It appears, then, that a very large part of your written and oral expression consists of explanation. Most work depends entirely for its efficient results upon the clearness of the directions given regarding its processes. If the directions or explanations are confused or "mixed up," then the workmen will not understand and the product they turn out will be accordingly inferior.

Whenever possible add to the clearness of your explanation by means of drawings.

In the same way enrich your explanations with an abundance of appropriate examples.

An excellent method of preparing for explanation, is by the use of the six queries, —

1. Who
2. What
3. How
4. Why
5. When
6. Where

These do not all make equal demands for explanation. *When* and *where* may often be answered briefly. *Who* may require much more than either of these. Most biographies and autobiographies are explanatory answers to this word *who*. *What* usually requires a definition of one kind or another. *How* and *why* are the really important words in explanation. These two test your ability sharply and therefore require the most careful attention.

These six queries applied to your subject will invariably give you the material for your main headings. The only difficulty is that unless you handle them intelligently they may give you too much. If a query — *who* or *when* or *where* — is unimportant for your subject, throw it aside and press on. Notice particularly the place of these interrogative words in the following drill. Which are most useful? Which do you most often pass over? Do you ever apply all six with useful results?

#### PRACTICE

1. Answer each of the following in complete sentence form : —

Where is San Francisco located? How is it reached from Atlanta? For whom is San Francisco named? When was it established? Why is it an important American city? What are its principal commercial activities? What is the meaning of *San*? When did the great earthquake in San Francisco take place? How many lives were lost? Why was the city able to recover from the disaster so rapidly?

2. Define the following words. First, define them without looking them up. Then look them up and compare your first definition with the one in the dictionary : —

quorum	submarine	fabric	smuggler
hockey	zeppelin	fossil	aviation
waste	protection	gossip	tenderfoot
prefix	ambassador	pollen	scout

3. Explain by means of a diagram at the board how to go from your school to your home; how to go from your school to some place in the state. Point to your diagram while you are making the explanation.
4. Explain before the class how to do some of the following things. They appear to be very simple, but as a matter of fact it is very difficult to explain accurately how to perform these everyday operations:—

How to fold a letter.

How to row a boat.

How to tie a bow.

How to lay a carpet.

How to cover a book.

How to put on a collar.

How to open a door.

How to put on a coat.

How to drive a nail.

How to hang a picture.

5. Explain the following problems to your class by means of a board diagram:—

(1)  $\frac{1}{4} + \frac{3}{4} = \frac{4}{4}$ .

(2) How many feet did John run per second, if he covered 200 yards in half a minute?

(3) James bought a house for \$2000. He sold it for \$2200. He had paid \$100 for taxes on it, \$73.50 for repairs, and lost 5% interest for three months on his original investment. What was his profit or loss on the transaction?

6. A proverb is a brief saying that means much more than is at first apparent. The following proverbs are well known to you. Explain what each one means. Make your explanation so clear that one who was just learning your language might understand you. Perhaps you can give an example or two that will make each one clearer:—

A bird in the hand is worth two in the bush.

A stitch in time saves nine.

All that glitters is not gold.

Don't cry over spilled milk.

Pride goeth before a fall.

Do not look a gift horse in the mouth.

A penny saved is a penny earned.



A bad book is the worst robber.  
 A poor workman blames his tools.  
 Too many cooks spoil the broth.

7. Plan and write a full explanation of one of the following. Select one that you can write about with feeling: —

What it means to be an American.  
 What a good school does for a child.  
 What it means to be patriotic.  
 What honesty can do for a person.  
 What too much money can lead to.  
 What good books mean to me.  
 What music means in a home.  
 What a good game does for a boy.

8. Tell how one of the following occurred and then draw a little lesson from the event: —

John's failure.	Harry's discovery.
Bill's fall.	Ethel's surprise.

9. Enumerate as many household operations as you can think of, such as, washing, ironing, sewing, and explain orally, —

- (1) The purpose of each.
- (2) How each is done.
- (3) The value of each to the home.

10. Look up in the encyclopedia or elsewhere something in which you are interested, and write a long theme in explanation of it. Make a plan first and follow it closely in your composition. When you are done, select those points that you would use in making a five-minute talk on the subject before the class. The following are suggestions merely. Each pupil should if possible select something with which his future life will probably be connected: —

plumbing	driving	medicine
bookkeeping	mining	law
selling	banking	preaching
designing	teaching	millinery
dressmaking	buying	home management
nursing	writing	acting

secretarial work	cooking	missions
lecturing	moving pictures	commerce
manufacture	coral	pineapples
oranges	ranching	steel
lead	machine work	coaching
advertising	authorship	telephone operator
messenger	telegraphy	filing

## LESSON TWENTY SIX

### THE PARAGRAPH

Stories move ahead by events, explanations by points made clear. All writing or speaking, indeed, must necessarily proceed by moments of progress, followed by brief pauses. In questions and answers, and in much conversation, these moments of progress are expressed by sentences merely. But in a story or a long letter, and especially in an explanation, a group of sentences marks one complete section of the narrative or the thought, and marks the period of progress. This group of sentences is the paragraph, a unit of composition that comes as naturally as breathing, but is much harder to do well.

When the preparation for an explanation has resulted in a good plan, the next step is writing out; and this brings one instantly to the question of the paragraph. Each main head will, as a rule, require one or more paragraphs; and unless these paragraphs are good, the clearness of the whole will suffer, no matter how good the plan.

A paragraph, then, is a group of sentences all related to one principal thought. Suppose you were to write or speak about a party that you had attended. There would be many things to tell. You would have to mention the people present, the things you did, the refreshments, the pleasure

that you experienced. There would be a few sentences about the first topic, a few about the second, and so on. Now, if you separate these sentence groups, instead of placing them together in a solid mass, you will make yourself more easily understood.

You must do this in two ways. First, you must begin each new group of related sentences on a separate margin, indenting the first line further to the right than those that follow; or, if you are speaking, you must pause in such a way as to denote by the voice that you are making a transition from one part of your story to another. Second, you must have one sentence in each sentence group that will serve as a title or key to the whole group. This should usually come at the beginning, but it may be placed in the middle or at the end of each group.

Paragraphs may be long or short. In dividing most subjects you will find that many more sentences must be used in telling about one part than about another. Do not aim to make all of your paragraphs the same length, but avoid making them excessively long or too short. Very long paragraphs tire the reader or listener. Very short ones are likely to disturb and disconnect his thinking.

Observe how this lesson, and the lessons on pages 165 and 175, are divided into paragraphs. Note the division of the extracts on pages 166 and 169, into paragraphs. Is each paragraph made up of a connected group of sentences? What relation does each paragraph bear to the plan?

#### PRACTICE

1. Select one of the following topics and indicate just how many paragraphs you would divide your subject into and just what you would aim to accomplish in each one: —

Tom's birthday party.	Our school.	Horses.
Dinner at Bill's.	My home.	Boys.
At the swimming hole.	The game.	Girls.
Reading a composition.	Cats.	Teachers.
Arranging a vacation.	Dogs.	Desks.

2. Here is a composition that is not paragraphed at all. Indicate the places where you think it should be paragraphed, giving your reasons in each case : —

Climbing a mountain is not a difficult business, provided the mountain is neither too wild nor too steep nor too high. First get a good map of the district which will show you the best approach to the base, and perhaps the general direction of the trail that leads to the top. With your map in hand ask questions of any natives who have climbed the mountain before. If your map is in contours, that is, marked with lines that show decreasing and increasing elevations, so much the better. The real work will begin when your road (which will probably be a trail or an old lumber road) enters the forest at the base of the mountain. Few trails and fewer wood roads are without numerous forks, and you can be sure that somewhere or everywhere guide posts will be lacking. When you come to such a branching of the road, decide from your general knowledge of the appearance of the mountain, and a study of your map, whether to turn right or left. When you have decided, turn boldly, and proceed. If the road or trail ends in a squirrel track you are probably wrong and must turn back. But even if the road keeps open, you may still be mistaken. This is the time when your contour lines become useful. By studying them you can tell whether your road should go up steeply or gently; and if there are brooks indicated on your map, you can also tell whether and where your path should cross them. Use your map, use your memory of how the mountain looked before you entered the forest, use any information earlier climbers may have given you; but above all use your eyes. Climb rocks, or a tree if necessary, for a glimpse of the distant peak. Watch the sun or a compass so as to keep tab on your direction. And if you find yourself hopelessly confused, don't plunge ahead blindly, but go back to some lower level and get a fresh start.

3. Here is a composition that is over-paragraphed. Indicate which sentence groups should be combined into paragraphs, giving your reasons for each paragraph combination : —

The origin of conscription, which has led in our day to whole nations in arms, is very interesting.

In studying its history one learns much about the cause of modern war.

At the time of the French Revolution, all Europe united to put down the radicals of France and restore the Bourbon kings.

The French Republic, assailed on all sides, called every man capable of bearing arms to the defense of his country. As a result, the invaders were driven back, and, under Napoleon, France became mistress of the continent of Europe.

Later on Napoleon crushed the kingdom of Prussia and commanded that her standing army should be limited to a small number of men.

Prussia, in self-defense, arranged that all her able-bodied male population should take turns in serving in this small army.

In this she was really copying France; and sure enough, when the next war came, she was able to put "a nation in arms" with extreme rapidity.

One result was the fall of Napoleon.

Another was the adoption by all powerful European nations of the conscription system.

The one exception was England, which was protected by the English channel and her navy.

But the Great War has brought conscription to England also.

4. Here are two paragraphs that are suitable as beginnings or introductions to compositions. Why are they good introductory paragraphs? Can you tell what should follow each in the completed composition?

In discussing the growing of potatoes I must leave aside the question of varying price from year to year and the proper acreage to plant. Nor need I give the history of the potato, interesting as that is. But in this brief paper I may at least follow the potato from the time it enters the ground until it is harvested and sent to market.

Equality is not the same thing as liberty, although many American boys are inclined to think so. Liberty means freedom to do what one pleases. But equality means not only an equal opportunity for all to do what may be done rightly, but also an equal

duty to the state not to do what may injure others. Equality means equality in service and in responsibility, as well as equality in enjoying rights and liberties, and in the pursuit of happiness.

5. Here are two paragraphs that are suitable as endings or concluding paragraphs to a composition. Why are they good concluding paragraphs? Can you tell what has preceded each in the complete composition?

And thus the chief requisite for catching trout is caution in approaching his lurking place. Your line and rod may be right, your bait or flies may be right, the day may be favorable, the stream well adapted for trout, and yet you may fail if you fish for the wily trout as if he were a stupid bullhead.

Perhaps I have said enough to make you understand the true nature of education. It is what a man learns to do, not what he knows. And he must get it himself. It cannot be given to him.

6. Here are two paragraphs that indicate in each case that the writer is making a change from one part of his subject to another. They are called *transition* paragraphs and are usually short, frequently consisting of but a single sentence. Can you tell from examining these paragraphs what has preceded and what is to follow?

And thus by the efforts of one man Russia was changed. Under this Peter the Great she ceased being an Oriental nation, and entered upon her education as a Western power.

After this crude beginning of the airplane industry, came a period of slow development, which ended only with the beginning of the Great War.

7. Suppose that you were going to write a composition on one of the following. What would you say in the introductory paragraph? What would you say in the concluding paragraph? What transitional paragraphs would you introduce?

Bill and Harry, a contrast.

Mary and Ann, a contrast.

Summer and winter.

Day and night.

Baseball and football.

Athletics, indoors and out.

Rex, the king of horses.

Going into camp.

The closing of school.

The day's work.

8. It must not be supposed that all compositions should have introductory and concluding paragraphs. Frequently it is better to begin and conclude your composition abruptly. Never waste the time of a reader or listener by unimportant details at the beginning of a composition. Never tack on at the end any tiresome moral or explanation that your audience can as well do without. Study the excerpts on pages 172 and 173, with regard to methods of ending and beginning.
9. The rivalry between the boys and the girls in war gardening was a very wholesome thing for the beans, and onions, and cabbages. The young gardeners cultivated and weeded and watered tirelessly. In the picture, Mary is showing some of the fruits—or, rather, the vegetables—of her labors. Jim, looking up from his spade, is pledging himself to go right ahead with *peace* gardens until he beats the girls. Tell the story of this war garden. Tell why war gardens should be made a permanent activity among young people.



SUCH TURNIPS!

## LESSON TWENTY SEVEN

## MAKING PARAGRAPHS CLEAR

If you were writing a paragraph picture of the old swimming hole you would not think of saying anything about a steam engine. If you were to do so you would spoil the *unity* of the paragraph sentence group. In order to make the paragraph on the old swimming hole clear, it is necessary to make every sentence in it say something about the pool and about nothing else.

Again, it is necessary to have the sentences in a paragraph follow each other in natural order. The second sentence must grow naturally out of the first, may be suggested by it perhaps; the third out of the second, and so forth. If you are describing the old swimming hole, the successive sentences must give details as they are successively seen by the eye. If you are explaining how an operation is performed, you must tell the various steps in successive sentences exactly in the order in which they should be taken. If you are narrating an event, you must unfold the happenings, sentence by sentence, as they actually occurred. This principle of developing one sentence out of another and, in the whole composition, one paragraph out of another, is called *coherence*. We have already studied coherence in the sentence (see page 155). Look the word up in the dictionary. Find out what verb corresponds to this noun and apply it to general use.

You will be helped a great deal in welding the sentences of a paragraph together and making clear its unity and especially its coherence, if you will use such connective expressions as *on the other hand, therefore, finally, nevertheless, to the right, later, still later, again*, and so forth. The parts



of a whole composition may be similarly welded together by the use of such transitional paragraphs as are illustrated on page 188, exercise 6. But these connectives will not help unless the *thought* of the paragraph is coherent.

One of the best rules for securing unity and coherence in the thought of the paragraph is this, — *Proceed regularly in one direction in your thought development.*

If you begin with a general statement proceed to particular ones, or vice versa. If you begin with a cause, continue toward the effect. If you begin with the first thing that happened, proceed to the second and third. If with a simple, well-known fact, go on to the complex and the unknown. If with a comparison between two people, carry it out to the end. Most of these directions of thought can, of course, be reversed.

But the best method of securing unity and coherence in a paragraph is by the title or topic sentence. A paragraph, after all, is only *a developed topic sentence*. Such a sentence, usually stated at the beginning of a paragraph, gives in general terms what the paragraph is about. It contains the central idea of the whole sentence group. It may be stated at the end of the paragraph, in which case it is called a *summary* sentence. But its function is the same whether it stands at the beginning, at the end, or somewhere between these two points. Stated first, it is a promise to pay. Stated last, it is receipt for payment in full. Note the topic sentences in the paragraphs in the selection on page 169.

If you expand such a topic sentence *in one direction of thought development*, the chances are excellent that your paragraph will be good. It cannot be spoiled, indeed, except by a lack of anything worth saying. Of nothing, nothing can be developed. But with a meaty topic sentence there are several means worth noting by which paragraphs may

be developed. Which you choose depends entirely *upon what you wish to say* in your paragraph. Sometimes two or more methods can be easily combined. In the list that follows, each means of development is illustrated by the paragraph beneath:—

(1) *Give examples and illustrations of your topic. Tell a story perhaps.*

A little discipline is sometimes the best kind of medicine. I knew a boy who in '98 was the slackest, most unmannerly of youths. He would loll in his seat in the classroom, with his feet up on the back of the next seat. He was always late to class, usually forgot his books, seldom knew where the lesson was to be found. He enlisted and went into training for the Spanish war. His company never got farther than the training camp, and next year he was back with us again. But what a change! Now he sat at attention and came to class on the minute; and what was more important, his mind seemed to have been put to drill. It was at attention too. The result was that he graduated well, instead of badly or not at all.

(2) *Give details and particulars. Paint a word picture perhaps.*

The Connecticut type of farmhouse is unmistakable, once you have seen it. Low-lying under a vast elm, a long straight roof covers a neat white frame with green shutters. It is all perfectly simple, perfectly plain, except the door, where columns or ornamental mouldings break monotony. Why is it so beautiful then? Because the proportions are so invariably good.

(3) *Give reasons or explanations. Tell why or how.*

Running a Ford is quite different from running what some people call a "real car." You have only two speeds, high and low, and these are controlled by a pedal instead of the lever with which you may be familiar. Push the pedal all the way down, and it is low speed. Half-way down throws you into neutral, where the engine runs free of the transmission. All the way up is high speed, and it is on this that you bowl away most of the time up hill and down.

We must learn that we have duties as well as rights. If we spend all our time talking about our rights as citizens of this country, the country may perish because we have forgotten the service we owe. It is a fine thing to have the right to vote, but it is still finer to have the duty to serve a country, your own country, in time of need.

(4) *Give comparisons. Point out differences or similarities, or both. Balance one part of a paragraph with another, or alternate the sentences.*

Jim studies in the living room where the members of the family sit and talk. Mary takes a book and goes upstairs where she can be alone to prepare her lessons. Jim permits a thousand interruptions during his home study period. He reads awhile, then he pats the head of Browser, his pet Newfoundland. He writes a line or two, then fancies he hears the bell ring. He figures a bit, then he wants a drink of water. Mary locks her door and allows nothing to disturb her. She reads and writes and figures steadily and methodically. When both are ready for school next morning, Jim "has an idea" what his lessons are about. Mary *knows* hers. And, of course, in class Jim fails and Mary passes.

#### PRACTICE

- Write a paragraph on each of the following sentences, by the method indicated in parentheses after each one: —  
 Mary always requires encouragement. (Tell a story.)  
 The old house is very homelike. (Give details.)  
 The word *buxom* is used in more than one sense. (Explain.)  
 There is no place like home. (Give reasons.)
- Following are several topic sentences. Tell by which of the above methods each could be most appropriately developed. Select two or three topics and write the paragraphs suggested: —  
 John is studious and hard-working, but his brother George is free and easy and trusts to luck.  
 We had a great time on Saturday.  
 There is a difference between character and reputation.

A stitch in time saves nine.

It is a difficult task to write a perfect letter.

Poetry is more difficult to understand than prose.

I have many reasons for loving America.

Agriculture thrives in the valleys of large rivers.

I must tell you, with all the emphasis I can summon, that hard work is a tonic for any boy or girl.

Suddenly our horses came to a stand and we were confronted with a huge boa constrictor set for fight.

This view reminds me of a little story I once heard about the place.

Care must be exercised in removing the cake from the pan.

On entering the auditorium a thrilling scene greeted my eyes.

This little episode shows exactly what sort of fellow John is.

I repeat, over and over again, that the only true and tested way to success is by hard work.

3. Write short paragraph descriptions suggested by the following. Start each with a topic sentence. Appeal to as many senses as possible in writing about each one, — smell, taste, sight, touch, and hearing: —

The haymaker.	School out!	In the elevator.
At the wharf.	In the kitchen.	At the well.
In the barn.	In the woods.	In the study room.

4. Each of the following exclamations suggests an incident of importance. Imagine what it is in each case. Then write a brief paragraph account of one or more: —

Help!	Look out!	Forget it!
Ouch!	Wait a minute!	They're off!
Hark!	No sir, I'm done!	Of all things!
Late!	I told you so!	The very idea!
Hurry!	Never again!	Served him right!
Broke!	What's the use!	Some fight!

5. Prove two or three of the following by means of well constructed paragraphs: —

English is the most important subject in school.

Every elementary school graduate should be able to write a correct letter.

Club work in school is as important as classroom work.

Every pupil should be obliged to spend some time in athletics.

A little work outside of school is good for a boy or a girl.

Too much study makes Jack a dull boy.

A person who is disloyal to the flag of his adopted country should be deported.

Every boy should have some knowledge of military tactics.

6. The following are topic sentences, each indicating the contents of a paragraph, the group giving a fair idea of what the whole composition is about. Construct other groups of topic sentences that suggest clearly a whole composition: —

Par. 1. He was a loyal fellow to his school.

Par. 2. Pupils and teachers alike were his friends.

Par. 3. He stood extremely well in classwork.

Par. 4. He was an accomplished athlete.

Par. 5. We were consequently not surprised when we heard of his excellent record in McKinley High School.

7. The sentences in the following paragraph have been purposely placed out of order. Place them in their proper order, making any slight changes necessary in phrasing, and thus give the paragraph coherence: —

Sir Walter Scott, for example, has used those fragments of truth which historians have scornfully thrown behind them. At Lincoln Cathedral there is a beautiful painted window, which was made by an apprentice out of the pieces of glass which had been rejected by his master. He has constructed out of these fragments novels which, even considered as histories, are scarcely less valuable than theirs. If a man were to write the history of England, he would not omit the sieges, the rebellions, the political changes. But with these he would mingle the interesting details which are the charm of historical romances.

8. Write a paragraph from one or more of the following, giving incidents or examples to prove the truth of the topic sentences: —

He laughs best who laughs last.

Pride goeth before a fall.

Silence is golden.

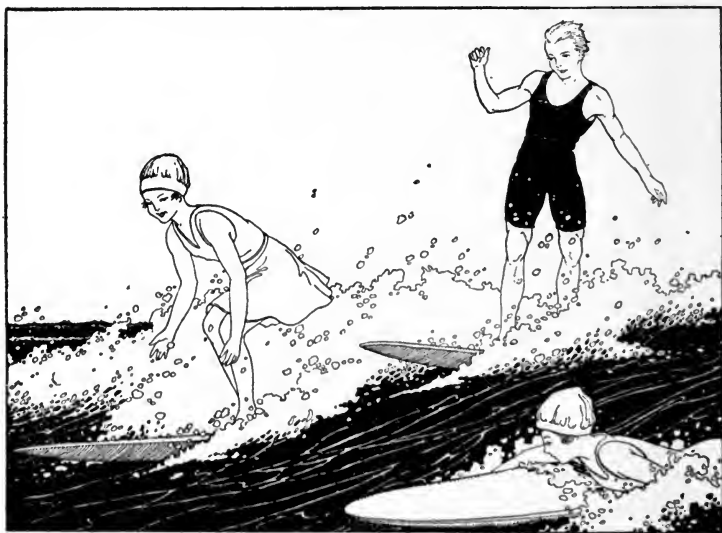
Who wastes time wastes life.

Money makes the mare go.

In the bright lexicon of youth there is no such word as fail.

Success is bred of a tonic called failure.  
To try is better than the thing you try for.  
Genius is nothing but capacity for hard work.

9. Supply an appropriate word for the dash in one of the following topic sentences. Then write the paragraph suggested:—  
He told a story to illustrate the influence that —— had over men.  
The boy who does not like —— loses a great deal in life.  
Mary's new dress made her look like ——.  
Jim's work on the team won —— for him in every quarter.
10. Surf board riding is a popular sport with the bathers on the beautiful beach at Waikiki near Honolulu. It is also indulged in at sea beach resorts nearer home. The picture below shows what the board is like and how the "riding" is done. Explain what each one in the picture is doing. From your study of the picture tell some one else how to enjoy the sport. Make each paragraph count for a definite point in each explanation.



SURF BOARD RIDING.

## LESSON TWENTY EIGHT

## DESCRIPTION

Very few stories or explanations can be made clear without picturing the scene or describing the subject in words. Long descriptions are tedious. If you cannot describe briefly, you will never describe successfully at all, for people will not listen to you. But a brief description that vividly reports the effect made upon you by something (how it looked or felt or tasted or smelt or sounded), is invaluable. In a story it renders the whole action more vivid. In an explanation it may make all the difference between understanding and not understanding. You know how a picture often makes a story or a chapter in history infinitely more interesting because so much more real. So it is with word pictures or descriptions, which can be used where illustrations are out of the question. For with words you can describe a dream, a thought, a smell, a taste, or a feeling. The *word* is indeed the important element in describing. You cannot describe well without the best use of words.

Examine the following word pictures and descriptive explanations. Do you get a complete and accurate picture in each case? Could you make a figure or a plan of the things described?

## THE VAN TASSEL FARM

(From *Washington Irving's Legend of Sleepy Hollow*)

Old Baltus Van Tassel was a perfect picture of a thriving, contented, liberal-hearted farmer. He seldom, it is true, sent either his eyes or his thoughts beyond the boundaries of his own farm;

but within those everything was snug, happy, and well-conditioned. He was satisfied with his wealth, but not proud of it; and piqued himself upon the hearty abundance, rather than the style in which he lived. His stronghold was situated on the banks of the Hudson, in one of those green, sheltered, fertile nooks, in which the Dutch farmers are so fond of nestling. A great elm-tree spread its broad branches over it, at the foot of which bubbled up a spring of the softest and sweetest water, in a little well, formed of a barrel, and then stole sparkling away through the grass, to a neighboring brook, that babbled along among alders and dwarf willows. Hard by the farmhouse was a vast barn, that might have served for a church, every window and crevice of which seemed bursting forth with the treasures of the farm: the flail was busily resounding within it from morning to night; swallows and martins skimmed twittering about the eaves; and rows of pigeons, some with one eye turned up, as if watching the weather, some with their heads under their wings or buried in their bosoms, and others swelling and cooing and bowing about their dames, were enjoying the sunshine on the roof. Sleek, unwieldy porkers were grunting in the repose and abundance of their pens, from whence sallied forth now and then troops of sucking-pigs, as if to snuff the air. A stately squadron of snowy geese was riding in an adjoining pond, convoying whole fleets of ducks; regiments of turkeys were gobbling through the farm-yard; and guinea fowls fretting about it, like ill-tempered housewives, with their peevish, discontented cry. Before the barn door strutted the gallant cock, that pattern of a husband, a warrior, and a fine gentleman, clapping his burnished wings, and crowing in the pride and gladness of his heart — sometimes tearing up the earth with his feet, and then generously calling his ever-hungry family of wives and children to enjoy the rich morsel which he had discovered.

The pedagogue's mouth watered as he looked upon this sumptuous promise of luxurious winter fare. In his devouring mind's eye he pictured to himself every roasting-pig running about with a pudding in its belly and an apple in its mouth; the pigeons were snugly put to bed in a comfortable pie and tucked in with a coverlet



of crust; the geese were swimming in their own gravy; and the ducks pairing cosily in dishes, like snug married couples, with a decent competency of onion sauce. In the porkers he saw carved out the future sleek side of bacon and juicy, relishing ham; not a turkey but he beheld daintily trussed up with its gizzard under its wing, and, peradventure, a necklace of savory sausages; and even bright chanticleer himself lay sprawling on his back in a side dish, with uplifted claws, as if craving that quarter which his chivalrous spirit disdained to ask while living.

## HAVANA

(By *Amos J. Cummings*)

The view was enlivening. The Prado was bathed in the effulgence of electric lights, and the statue of Isabella adorning the oblong park fronting the hotel looked like an alabaster figure. All was life and activity. A cool breeze came from the ocean. A stream of well-dressed ladies and gentlemen poured along the Prado — dark-eyed señoras and señoritas with coquettish veils, volunteers, regulars, and civil guards, in tasty uniforms, and a cosmopolitan sprinkling of Englishmen, Germans, French, Italians, and other nationalities, Americans being conspicuous. Low-wheeled carriages rattled over the pavements in scores, many filled with ladies en masque, on their way to the ball. Occasionally the notes of a bugle were heard, and anon the cries of negro newsboys, shouting "La Lucha!"

## THE HYENA'S HOWL

(By *T. De Witt Talmage*)

In our tent in Palestine tonight I hear something I have never heard before and hope never to hear again. It is the voice of a hyena amid the rocks nearby. When you may have seen this monster putting his mouth between the iron bars of a menagerie, he is a captive and he gives a humiliated and suppressed cry. But yonder, in the midnight, on a throne of rocks, he utters himself in



THE CADDY.

a loud, resounding, terrific, almost supernatural sound, splitting up the dark into a deeper midnight. It begins in a howl and ends with a sound something like a horse's whinnying. In the hyena's voice are defiance and strength and bloodthirstiness and crunching of broken bones and death.

#### PRACTICE

1. Select from the newspaper and from poster advertisements descriptive words and passages. Tell what they add in each case.
2. Point out descriptive passages in the stories on pages 32 to 69, and in the poems on pages 74 to 87. Tell what they add in each case.
3. Write descriptions of one or more of the following for the "Lost Column" in the newspaper. Be sure to point out the particular marks by which each may be recognized and be as brief as you can:—

A dog	A piece of clothing	A pocket book
A cat	A piece of jewelry	A horse
A hat	An automobile	A walking stick

- Imagine that you have found something. Write a description of it to be inserted in the "Found Column" of the newspaper.
- Jim Blank is suspected of a bank robbery. You know him well. Write a brief description of him that will enable those who do not know him to identify him on sight.
- Write brief word pictures of certain members of your class without giving their names. See if the ones you have in mind are recognized from your description.
- Make a list of the important things you see when you look out of your window.
- Make a list of words that describe accurately different sounds you have heard; different odors; different tastes; different feelings.
- Word pictures are frequently made particularly clear by means of comparisons, — "the table was shaped like a T," "the field looked like an A," "the bay was shaped like a fish-hook," "the base ball diamond." Let us imagine that you have a friend who has never seen an automobile. Describe one to him, using as many comparisons as you possibly can.
- Write a description of the caddy portrayed in the picture opposite.

## LESSON TWENTY NINE

### PLANNING A DESCRIPTION

Whether a description be long or short it must be presented in an orderly way, if it is to be clear. What order you choose for your plan depends a great deal upon what you are proposing to describe, whether view or person or object. But there are several general principles that are applicable.

There is the *point of view* from which the writer looks as he describes; there is the *general appearance* of the whole; there are the *particular details*; and there is frequently the *impression* made upon the writer. Most descriptions follow this order, though not always closely. Read the two below and note the plans made from them:—

#### FROM MY STUDY WINDOW

(From *Nathaniel Hawthorne's Mosses from an Old Manse*)

There could not be a more somber aspect of external nature than as then seen from the windows of my study. The great willow tree had caught and retained among its leaves a whole cataract of water, to be shaken down at intervals by the frequent gusts of wind. All day long, and for a week together, the rain was drip-drip-dripping and splash-splash-splashing from the eaves and bubbling and foaming into the tubs beneath the spouts. The old, unpainted shingles of the house and outbuildings were black with moisture, and the mosses of ancient growth upon the walls looked green and fresh, as if they were the newest things and afterthought of Time. The usually mirrored surface of the river was blurred by an infinity of raindrops. The whole landscape had a completely water-soaked appearance, conveying the impression that the earth was wet through like a sponge; while the summit of a wooded hill, about a mile distant, was enveloped in a dense mist, where the demon of the tempest seemed to have his abiding-place, and to be plotting still direr inclemencies.

#### THE SCHOOLROOM

(From *Charles Dickens' David Copperfield*)

I gazed upon the schoolroom into which he took me, as the most forlorn and desolate place I had ever seen. I see it now. A long room, with three long rows of desks, and six of forms, and bristling

all around with pegs for hats and slates. Scraps of old copy-books and exercises litter the dirty floor. Two miserable little white mice, left behind by their owner, are running up and down in a fusty castle made of pasteboard and wire, looking in all the corners with their red eyes for anything to eat. A bird, in a cage very little bigger than himself, makes a mournful rattle now and then in hopping on his perch, two inches high, or dropping from it; but neither sings nor chirps. There is a strange unwholesome smell upon the room, like mildewed corduroys, sweet apples wanting air, and rotten books. There could not be more ink splashed about it, if it had been roofless from its first construction, and the skies had rained, snowed, hailed, and blown ink through the varying seasons of the year.

#### FROM MY STUDY WINDOW

- I. General view
  - 1. Somber aspect
- II. Particular view
  - 1. The willow tree cataract
  - 2. The splash and the drip
  - 3. The buildings made black
  - 4. The mosses made green
  - 5. The blurred river
- III. Impression
  - 1. Water-soaked landscape
  - 2. As if there were a demon of the tempest

#### THE SCHOOLROOM

- I. General appearance
  - 1. Forlorn and desolate
  - 2. Size and furnishing
- II. Details
  - 1. The scraps of copy-books
  - 2. The dirty floor
  - 3. The mice

4. The bird
5. The smell
6. The splashes of ink

In the very first sentence, Hawthorne tells whence he is viewing the scene. He gives, in other words, his *point of view* and states in his word picture only what can be seen from that place. This limits the picture. It serves as a frame beyond which nothing can be seen. The camera takes in a picture from a certain point of view. The eye is a kind of camera, but it may glance from place to place and take in bits here and there. The person viewing a scene may walk about and take in the view from many angles. If this is done, it should be indicated in the word picture by such words or phrases of transition as, — *to the right, looking now, here, on that side, above, below, across*. By the use of such terms as these it is possible, for instance, to lead a person through a rambling old house and give an accurate interior picture of it.

This human camera, the eye, is able to put feeling and imagination into a view. It has the power to select from a scene those things that interest it. The camera, on the other hand, must picture everything that comes before it. Both the eye and the camera, however, are able to picture motion, to present moving pictures. The action in a parade, a race, a fight, may be pictured both by means of words and by means of the screen. The ordinary photographer's camera pictures only "still life," such as a landscape. It can only suggest reports from the other senses, such as sound, smell, taste, and touch. The moving-picture camera pictures both still life and life in action. The word picture does more than this, — it describes moods, manners, emotions, interests, as well as the merely external things caught by the camera.

## PRACTICE

1. Plan and write brief descriptions of some of the following: —
 

My room.	A news-stand.
The view from my window.	A barn.
A snowstorm.	A house.
A heavy rain.	A high building.
A store window.	The playground.
A cellar.	An old country road.
2. Write brief descriptions of some of the following. Make your pictures as appealing as possible by means of little touches that a camera could not get: —
 

A huckster's cart.	A dinner table.
A street organ.	A swimming pool.
A plow.	A busy man's desk.
A disorderly room.	A dark alley.
3. Write a little description of the interior of your school building, or of a trip through your town, or of something else in which a moving picture or view is necessary. Indicate changes in your point of view as you pass along. Make each change of position have a definite purpose in the picture as a whole.
4. Write a description of an automobile or of a horse and wagon, first, standing still, then, in motion. What words, used in your first picture, are valueless as aids in your second? Explain.
5. Suppose you were explaining to a carpenter how you want your room or your house or your school remodeled. Could you make your plans clearer to him by inserting description here and there? Just where and how? Write your instructions for him.
6. Explain all the ways in which a word picture differs from a photograph. Explain how a moving picture of a Fourth of July parade differs from your impression of the same parade as you watched it from a window.
7. Select pictures in this book in which appeal is made to the five senses, — smell, taste, hearing, touch, sight. In each case express the appeal in the best words you can think of.

8. A tableau is a picture-like scene represented by motionless persons in a suitable setting. Perhaps you have seen a group of ball players come to a standstill in a momentary dispute. They formed a tableau, — the batter's hand was raised; the catcher was on guard; the umpire was defending his decision. Then, after the difference was settled, the game went on. With this in mind imagine yourself a word photographer. Picture one or more of the following in tableau, as "still life." Then picture the scene that follows "the click of the camera." The drawing opposite may be suggestive: —

In our classroom.	At dismissal time.
In swimming.	In trouble, and out.
The delayed procession.	A balky horse.
"A painted ship upon a painted ocean."	
Jim's dose of medicine, before and after taking.	
When the car suddenly stops.	

9. Describe one of the following so that a person who has never seen it will have a good idea of it. Perhaps it may be well to put your description in the form of a letter to be sent to some one in a foreign place. Remember what was said about the use of comparison on page 210, exercise 9: —

Our new baby grand.	An elevator.
The three-cent stamp.	A milk can.
The pay-as-you-enter car.	Our automobile.
A delivery wagon.	Our house.
My bicycle.	

10. Imagine yourself in one of the following situations. Describe what you see and what your feelings are. A little study of geography or some other subject in connection with the topic you select may be helpful: —

On a desert island.	Under the sea.
Wrecked in mid-ocean.	From Mont Blanc.
From an airplane.	Thirty stories above the street.
On a cotton plantation.	In Iceland.
Living in a wigwam.	In Mammoth Cave.





"OUT!"

## LESSON THIRTY

## DESCRIPTION OF PEOPLE

When you are describing a banjo or an automobile to some one who is unacquainted with the appearance of it, your effort is to describe a typical banjo or automobile. You picture all banjos or all automobiles in that description. In describing animals or people your task is more difficult, for you must describe, not an imaginary horse, not an imaginary man, but a real one. You are not describing a typical horse or man, but a special and individual one.

Descriptions of people or animals usually contain or suggest characteristics. It is often possible to tell what a person is by telling what he looks like. Descriptions of persons are presented in two ways: sometimes there is a single, long description; sometimes the person is described by little descriptive touches inserted here and there throughout the story. Dickens and Scott make use of both methods, and so do many modern novelists. In short stories, personal pictures are more frequently presented by means of pointed descriptive phrases that are rich in suggestion. Such quick descriptions as the following are worth more both as description and characterization than whole pages could be:—

A queen with a *fair face* and a king with a *large jaw*.

There ranged themselves in front of the schoolmaster's desk half a dozen *scarecrows out at the knees and elbows*.

Good examples of quick description, both of individual appearance and of scene, are to be found in Tennyson's *Eagle*:

*He clasps the crag with crooked hands;  
Close to the sun in lonely lands,  
Ring'd with the azure world, he stands.*

*The wrinkled sea beneath him crawls;  
He watches from his mountain walls,  
And like a thunderbolt he falls.*

In a long personal description, plan your work much as if you were describing a scene. In a quick description, however, it is the fortunate particular detail chosen by the writer, rather than the plan, that counts.

## PRACTICE

1. Tell in not more than five or six sentences the appearance of one of the following. Suggest characteristics by your word pictures: —

Your mother.	Your sister.	Your teacher.	Your dog.
Your father.	Your friend.	Yourself.	Your cat.

2. Write, in not more than five or six sentences, a descriptive impression of one of the following: —

A tramp.	A hen protecting her chickens.
A newsboy.	A duck in water.
A wet dog.	A duck out of water.
A lost child.	A girl crying over a failure.
An organ grinder.	A frightened horse.

3. Describe by means of a short phrase the face of each one of the following: —

A clerk just making a sale.  
A fisherman just hauling in a fish.  
A boy just notified of 100 per cent.  
A girl just notified of 100 per cent.  
A thief just caught by a policeman.  
A man just before sneezing.  
A fat man just after sneezing.  
A boy about to play a trick.  
A dog that has just heard an interesting noise.

4. Describe the interior of a room or a house so that the reader can tell what sort of person the occupant is.

5. From your reading about some character in history or literature write a brief picture of him. Perhaps it is Shylock or Cæsar or Roderick Dhu, or Washington or Lincoln or Grant.
6. Write brief pictures of several of the following. Make each picture reveal character : —
 

Sister, playing the piano.	Mother, sewing.
Teacher, taking the roll.	Father, reading.
Tom, driving.	Conductor, collecting fares.
Brother, at dinner.	Mary, doing her hair.
7. Write a brief description of an old person. Then write a description of this person as you imagine he or she must have been many years ago.
8. Write a brief description of a fox, a rabbit, or a squirrel, so that the animal will appear to have human understanding and emotions.
9. Select from the stories (pages 32 to 69) and poems (pages 74 to 87) phrases and sentences that both picture and characterize persons.
10. Write a still-life picture of a person in a mood suggested by the following. Then write a picture of the same person in motion : —
 

lonely	disturbed	disagreeable	disgusted	blue
gay	nervous	courageous	hurt	calm

## LESSON THIRTY ONE

### POETRY THAT EXPLAINS AND DESCRIBES

Read the following poems and be able to talk about each one before the class. Note the use of description and explanation.

#### IT COULDN'T BE DONE<sup>1</sup>

(From *Edgar A. Guest's Breakfast Table Chat*)

Somebody said that it couldn't be done,  
But he with a chuckle replied

<sup>1</sup> Used by permission of the author and of the Reilly-Britton Company.

That maybe "it couldn't," but he would be one  
Who wouldn't say so till he'd tried.  
So he buckled right in with the trace of a grin  
On his face. If he worried, he hid it.  
He started to sing as he tackled the thing  
That couldn't be done, and he did it.

Somebody scoffed: "Oh, you'll never do that;  
At least no one ever has done it."  
But he took off his coat and he took off his hat,  
And the first thing we knew he'd begun it.  
With a lift of his chin and a bit of a grin,  
Without any doubting or quiddit,  
He started to sing as he tackled the thing  
That couldn't be done, and he did it.

There are thousands to tell you it cannot be done;  
There are thousands to prophesy failure;  
There are thousands to point out to you one by one  
The dangers that wait to assail you.  
But just buckle in with a bit of a grin;  
Just take off your coat and go to it;  
Just start in to sing as you tackle the thing  
That "cannot be done," and you'll do it.

#### THE BLIND MEN AND THE ELEPHANT. A HINDOO FABLE

(By *John Godfrey Saxe*)

It was six men of Indostan  
To learning much inclined,  
Who went to see the Elephant  
(Though all of them were blind),  
That each by observation  
Might satisfy his mind.

The *First* approached the Elephant,  
And happening to fall  
Against his broad and sturdy side,  
At once began to bawl :  
“God bless me ! but the Elephant  
Is very like a wall !”

The *Second*, feeling of the tusk,  
Cried, “Ho ! what have we here  
So very round and smooth and sharp?  
To me 'tis mighty clear  
This wonder of an Elephant  
Is very like a spear !”

The *Third* approached the animal,  
And happening to take  
The squirming trunk within his hands,  
Thus boldly up and spake :  
“I see,” quoth he, “the Elephant  
Is very like a snake !”

The *Fourth* reached out an eager hand,  
And felt about the knee.  
“What most this wondrous beast is like  
Is mighty plain,” quoth he ;  
“'Tis clear enough the Elephant  
Is very like a tree !”

The *Fifth* who chanced to touch the ear,  
Said : “E'en the blindest man  
Can tell what this resembles most ;  
Deny the fact who can,  
This marvel of an Elephant  
Is very like a fan !”

The *Sixth* no sooner had begun  
About the beast to grope,

Than, seizing on the swinging tail  
That fell within his scope,  
"I see," quoth he, "the Elephant  
Is very like a rope!"

And so these men of Indostan  
Disputed loud and long,  
Each in his own opinion  
Exceeding stiff and strong,  
Though each was partly in the right  
And all were in the wrong!

## GOING DOWNHILL ON A BICYCLE

## A BOY'S SONG

(By *Henry Charles Beeching*)

With lifted feet, hands still,  
I am poised, and down the hill  
Dart, with heedful mind;  
The air goes by in a wind.

Swifter and yet more swift,  
Till the heart with a mighty lift  
Makes the lungs laugh, the throat cry:—  
"O bird, see; see, bird, I fly.

"Is this, is this your joy?  
O bird, then I, though a boy,  
For a golden moment share  
Your feathery life in air!"

Say, heart, is there aught like this  
In a world that is full of bliss?  
'Tis more than skating, bound  
Steel-shod to the level ground.

Speed slackens now, I float  
Awhile in my airy boat ;  
Till, when the wheels scarce crawl,  
My feet to the treadles fall.

Alas, that the longest hill  
Must end in a vale ; but still,  
Who climbs with toil, wheresoe'er,  
Shall find wings waiting there.

MR. NOBODY

*(Author Unknown)*

I know a funny little man,  
As quiet as a mouse,  
Who does the mischief that is done  
In everybody's house !  
There's no one ever sees his face,  
And yet we all agree  
That every plate we break was cracked  
By Mr. Nobody.

'Tis he who always tears our books,  
Who leaves the door ajar,  
He pulls the buttons from our shirts,  
And scatters pins afar ;  
That squeaking door will always squeak  
For, prithee, don't you see,  
We leave the oiling to be done  
By Mr. Nobody.

He puts damp wood upon the fire,  
That kettles cannot boil ;  
His are the feet that bring in mud,  
And all the carpets soil.



The papers always are mislaid,  
Who had them last but he?  
There's no one tosses them about  
But Mr. Nobody.

The finger-marks upon the door  
By none of us are made;  
We never leave the blinds unclosed,  
To let the curtains fade.  
The ink we never spill, the boots  
That lying round you see  
Are not our boots; they all belong  
To Mr. Nobody.

## LESSON THIRTY TWO

### WORDS

In the chapter on Interest (see page 6) you have already learned how important the choice of words must always be if you intend to be *interesting*. But now it must be apparent that for *clearness* the choice of the right word is even more important. Thanks to your studies, your reading, and your conversation, you are furnished with a good vocabulary. But, in endeavoring to explain or to describe, you must have felt how difficult is the pen's path for the writer who is not possessed of the right words. With the importance of words brought home to you by experience, consider, then, their nature and services a little more closely.

To be clear, you must, whenever possible, *use simple words*. It is a good rule to avoid a long or a high-sounding word, when a modest little one will do. "The fire heroes extinguished the conflagration" is not nearly so clear or so effective as "The firemen put out the fire."

Words should be *exact* and *precise* in the meanings they convey. If they are not, they will leave a confused impression upon the one who hears or reads them. To some girls and boys nearly everything that happens is *nice* or *awful*. Both these words are proper only when used in proper relations. There is no such thing as an *awful lesson* or a *nice game*. These expressions are not exact for the reason that *awful* and *nice* do not mean what they are intended to convey. By the "awful lesson" is probably meant a *long* or a *difficult* lesson, but *awful* does not mean either *long* or *difficult*. *Nice* does not mean *interesting* or *successful*, yet such a meaning is evidently implied by the above expression. Study word meanings exactly. However small your vocabulary may be, see to it that you can use the words you own with exactness and precision.

Some words are general in meaning; others are special. *Athletics*, for instance, is a general word. It includes a great many different kinds or classifications; *baseball*, *football*, *handball*, *tennis*, *running*, *swimming*, *hockey*, and so forth are all names of special games belonging to the general word *athletics*. Now, the general word *athletics* is valuable. You could not get along without it in talking about school sports. But whenever possible use special words, for they convey a far clearer and far more definite meaning than general terms. You may have heard the expressions, "Give me the particulars," "Give me the details." These are simple, everyday requests for special rather than general words.

It is important to remember that special words can be drawn out of general ones very much as the links of a telescope are drawn out from one another. The word *structure*, for instance, is a general word. *Building* is a little more special. *House* is still more special; the word *picture* is

beginning to gain definite shape in our minds. *Dwelling* is more special than *house*. *Home* and *cottage* are more special still. These last are genuine picture words. Indeed, most special words have a power to picture that general words do not possess.

And this suggests another useful distinction in words. All words *name* something definite — *honor, machine, fireside, home, appendicitis, crawling, blue*. Each of these names a thing or a quality or an action. But many words not only name, they *carry associations with them* and so stir the feelings. In the list above, *fireside, honor, home*, all are charged with associations and stir our emotions. *Appendicitis, blue, machine, crawling*, do little more than name. Compare *home* with *residence*, or *fireside* with *vestibule*, and the difference will be apparent. The first are rich in association, the second are names merely. Words that carry associations with them are very much more pictorial than words that merely name.

The distinction between *general words* and *special words*, and between *name words* and *association words* is most valuable in descriptions, in stories, and in poetry, where writing must be vivid if it is to depict clearly the scene, the events, or the emotions that are revealed.

#### PRACTICE

1. Select six association words from some poem in this book. Explain why they are association words. Give other words for them meaning almost the same thing and conveying no association at all.
2. Select six special words from some story in this book. Make each one more special. Give the most general word you can think of for each one.
3. Examine the following word groups. What is the difference in meaning among the words in each group? After you

have thought about them and discussed them with your classmates, consult the dictionary :—

- (1) Love, affection, esteem, regard, devotion.
- (2) Think, reason, calculate, guess, imagine, suppose, fancy.
- (3) Good, kind, wholesome, generous.
- (4) Honest, trustful, frank, candid, genuine.
- (5) Awful, dreadful, terrible, fearful, frightful, horrible.
- (6) Pretty, lovely, handsome, beautiful, attractive.
- (7) Rattle, chatter, blurt, gabble, gossip, tattle, prattle.
- (8) Fierce, ferocious, furious, impetuous, dangerous.
- (9) Fraud, cheat, deceit, trick, imposture.
- (10) Free, clear, exempt, independent, unchecked, at liberty.

4. Compose sentences illustrating the correct use of the words in each of the following groups :—

- (1) Ancient, antique, old-fashioned.
- (2) Answer, reply, retort.
- (3) Defeat, loss, ruin.
- (4) Neglect, default, carelessness.
- (5) Politeness, courtesy, manners.
- (6) Postponement, adjournment, delay.
- (7) Remain, stop, stay.
- (8) Spectator, auditor, participant.
- (9) Success, victory, achievement.
- (10) Trade, employment, profession.

5. Supply special words for the following general ones :—

animal	literature	stone	word
exercise	sound	water	work

6. Select as many special words as possible, principally verbs, adverbs, or adjectives, to describe each of the following :—

brook	dancing	morning	store
crying	darkness	music	storm

7. Perhaps you know some one who has a peculiarity in manner or dress or action. Describe him in a few brief sentences, using as many special words as you can. Make them as pictorial as possible.

8. The following phrases suggest pictures. Express each one in general terms carrying no special association with them :—

A romantic moonlight night.  
 A meadow bedded with buttercups.  
 A rambling, scrambling river.  
 A roaring, rushing, swirling, swishing cataract.  
 A hobbling, hampered cripple.  
 A shambling, staggering drunkard.  
 A tiny, tiptoeing maiden.

9. Explain in general terms, to your father or mother perhaps, just how your school program is arranged. Then explain it in particular terms to a young person of your own age who is attending another school. Point out the differences between the two explanations.
10. Explain why the following expressions are not exact and precise. Convert each one into an exact and precise form:—
- I am awfully tired.  
 I am starved to death.  
 This cake is perfectly lovely.  
 Isn't she just too perfectly dear?  
 It's a terribly hot day.  
 What a horrible time I had!  
 The concert was colossally excellent.  
 Scott's novels fascinate me.
11. Are the following words special or general? Explain each one:—
- |           |          |           |            |
|-----------|----------|-----------|------------|
| artifice  | clenched | lull      | seraggly   |
| broncho   | guttural | lilt      | tremolo    |
| bristling | gringo   | quivering | whimpering |
12. Point out the especially appropriate words in the following selection. Tell why you think each one appropriate:—

### THE SHIP<sup>1</sup>

(From *John Masefield's The Dauber*)

They stood there by the rail while the swift ship  
 Tore on out of the tropics, straining her sheets,  
 Whitening her trackway to a milky strip,

<sup>1</sup> Used by permission of The Macmillan Company.

Dim with green bubbles and twisted water meets,  
 Her clacking tackle tugged at pins and cleats,  
 Her great sails bellied stiff, her great masts leaned :  
 They watched how the seas struck and burst and greened.



THE TRAIL BLAZERS.

13. The scouts are having a fine time blazing a trail. Tell your classmates just what you see in the above picture. Have them note the special words you are obliged to use. It may be interesting to connect this picture with the one on page 167. Perhaps the selection on page 173 may also be related.

### LESSON THIRTY THREE

#### CLEARNESS IN SPEAKING

Most of what has been said in the previous lessons applies to speech as well as to writing. But there are certain

hindrances to clearness that belong particularly to speech. Mispronunciations, as pointed out in Lesson 14, page 103, may often interfere with the attention of an audience, but a single mispronounced word in a sentence is by no means so serious an obstacle to clearness as are frequent misconstructions. Furthermore, the ear is not so sensitive, as a rule, to mispronunciation as it is to bungling construction and common errors. Cultivate an ear for correct English. To listen well almost invariably means to speak well. See to it that your spoken sentences are clear in form and construction. Do not confuse your listeners by keeping them in doubt as to the connection and the relation of your ideas.

1. Do not string all of your ideas together by means of *and* or *but*, or *and-a* and *but-a*, and thus make extremely long sentences. This is a common mistake in the speech of young people and there is none that is more confusing to an audience. Let those to whom you are speaking *hear* your periods; make them conscious of the beginning of new sentences in your speech. Make your sentences short and keep them distinct from one another.

2. Do not begin to talk with *well* or *well-a*, *why*, *now*, *say*, *listen*. They are signs of hesitation but they do not cure hesitation. If your words do not flow rapidly, allow yourself brief silences. There is no harm in occasional silences in conversation. Indeed, they are to be cultivated, for they give your hearers time to digest what you have said, and they give you time to form clearly what you wish to say.

3. When you are asked *why*, do not answer *because*. In ordinary conversation oftentimes a word or a phrase is all that may be required for complete answering. But when you wish to convey information, it is better to put your answers, however brief, in complete sentence form.

4. Do not insert a superfluous *he* or *she* or *they* or *then*

in your spoken sentence. The word *they* in *The girls they went* is unnecessary and therefore confusing. The person who makes use of this misconception in speech rarely makes the same mistake in writing.

*Then* used between the subject and predicate may quite properly indicate time. But some speakers overuse it, as, — *He then went home and they then talked about him.* It is likewise frequently overused at the beginning of sentences, as, — *Then he went and then they began to talk about him. Then father left.* Use this word only when it is required.

5. Guard against the following common errors. They are more likely to occur in speech because the ear very frequently passes what the eye would hold up. "It doesn't sound right" should be as important a guide as "It doesn't look right" :—

(1) Do not use *here* or *there* after *this* or *that*, as, — *This here book, That there desk.* *Here* and *there* are adverbs and cannot modify nouns.

(2) Do not use *ain't*, or its worse form, *hain't*. They are contractions for *am not*, *are not*, *is not*, *have not*, that have never been accepted by good speakers.

(3) Do not use *don't* with a singular subject, as, — *He don't. She don't. It don't.* *Don't* is a contraction of *do not*. *He do not* sounds absurd, yet this is just what is said when *he don't* is used. *Doesn't* is the proper form to use with a singular subject, as, — *He doesn't. She doesn't. It doesn't.* This is one of the most common errors in English speech. It does not occur so frequently in writing.

(4) Do not use the double negative, that is, do not use the word *not* or its equivalent twice in the same sentence. In *I haven't none*, for instance, *none* expresses a negative as also does *n't* in *haven't*. The sentence therefore does not express the meaning intended. *I haven't any* or *I have none* is the correct form for the meaning to be conveyed. This



error is likely to be made with the contractions *haven't*, *hasn't*, *hadn't*, *isn't*, *aren't*, *can't*, *don't*, *doesn't*, *won't*.

(5) Do not use the present tense of *come* for the past *came*, and do not use the past participle of verbs for the past tense, as *begun* for *began*, *sung* for *sang*, *done* for *did*, *drunk* for *drank*, *swum* for *swam*. *She came home last night* not *She come home last night*. *I did it this morning* not *I done it this morning*. Make a list of your troublesome verbs and study the proper use of each in this respect.

(6) Do not use a singular subject with a plural verb or a plural verb with a singular subject. *Each*, *every*, *any*, *none*, either alone or in combination, are always singular and require a singular construction. In a sentence having a singular subject there may be a plural noun just before the predicate that will mislead a speaker into using a plural verb. In, — *One of the fellows was going*, *one* is the singular subject of the predicate *was*. But the plural noun *fellows*, coming directly before *was*, may easily cause such a mistake as, — *One of the fellows were going*.

#### PRACTICE

1. It is not pleasant to criticize unfavorably, yet such criticism is oftentimes most helpful. Moreover, it may be offered in a kindly spirit. Select from the speech of your classmates such errors as you can note, and correct them.
2. Favorable criticism is quite as valuable as unfavorable and it is certainly pleasanter to make. Select from the speech of your classmates and teachers specimens of speech that stand out as being excellent models to follow.
3. Tell what is wrong with each of the following sentences. Then express it correctly. Depend upon your ear as far as possible both in noting the error and in correcting it: —
  - (1) This here book ain't no good.
  - (2) He don't study hard enough.

- (3) When we arrived the music had began.
- (4) Every one of the girls have passed.
- (5) His mother rushed to meet him when he come in.
- (6) I haven't seen nothing of him all day.
- (7) John together with Sam and George are going to the picnic.
- (8) They have came with your trunk.
- (9) She don't think that he sung well.
- (10) None were there to do nothing for him when the accident occurred.

4. Use some of the following subjects for brief talks before the class. Criticize one another helpfully as to the faults in speech discussed in this chapter: —

Making a frock.	Tending to the furnace.
Marks.	Nervous!
Being kept in.	She forgot!
My speech troubles.	Teacher's English.
Your speech troubles.	Home English.
Speaking and writing.	Pupils' English.
Bluffing.	Hearing mistakes.
Doing the dishes.	Seeing mistakes.
Explanation of a problem in mathematics.	
Explanation of an experiment.	
Explanation of <i>don't</i> and <i>doesn't</i> .	

5. The ideas in the following sentence groups are strung together by *ands* and other connectives. Read them aloud to your class, omitting needless conjunctions, and indicating by your voice where sentences should begin and end: —

- (1) Minnetonka means Happy Laughter and the Law of the Fire says "Be Happy" and I have tried to earn my right to this name by washing the dishes every morning for two weeks and being happy while I was doing it, and so as my symbol, I have chosen the Black-Eyed Susan because I have brown eyes and because the yellow of the petals stands for sunshine and I want sunshine in my eyes for every one.
- (2) A group of school girls took up national service as the basis for their weekly program and one meeting was given over to the study of conservation, each girl bringing in brief

reports on the conservation of streams, birds, and trees, and then another evening was spent in learning genuine Indian songs which were sung at every meeting and a third evening was planned for the telling of Indian legends which the girls had read during the week.

- (3) The scout's badge is not specifically intended to represent either the fleur-de-lis or an arrowhead, although it resembles both, but it is a modified form of the sign of the north on the mariner's compass which is as old as the history of navigation for the Chinese claim its use among them as early as 2634 B.C. and we have definite information that it was used at sea by them as early as 300 A.D. and-a Marco Polo brought the compass to Europe on his return from Cathay and the sign of the north on the compass gradually came to represent the north and pioneers, trappers, woodsmen, and scouts, because of this, adopted it as their emblem but through centuries of use it has undergone modification and-a so now then we have taken its shape as that of our badge which is further distinguished by a shield and the American eagle superimposed.

6. Imagine yourself a manager or a salesman. Talk to your classmates in clear-cut English upon some of the following subjects, trying to prevail upon them:—

(a)

- To attend a certain game.
- To give money for a worthy cause.
- To enter a contest.
- To join a school club.
- To contribute money for a gift.

(b)

- To buy the school paper.
- To buy a certain kind of sweater.
- To buy a school pennant.
- To buy a school cap.
- To buy a certain emblem, such as pin or buckle.

7. Read the following story to your classmates in two ways: first, in one even monotonous tone; second, with expression. Ask them to tell you what was gained by your second reading:—

The ground of a certain rich man brought forth plentifully : and he reasoned within himself, saying, What shall I do, because I have not where to bestow my fruits? And he said, This will I do : I will pull down my barns, and build greater ; and there will I bestow all my grain and my goods. And I will say to my soul, Soul, thou hast much goods laid up for many years ; take thine ease, — eat, drink, be merry.

But God said unto him, Thou foolish one, this night is thy soul required of thee ; and the things which thou hast prepared, whose shalt they be? So is he that layeth up treasure for himself, and is not rich toward God.

8. The following are answers to questions. State them more clearly. Construct the question for which each is an answer :—

- (1) Why, it flows southward practically the whole length of the country, and then it forms a delta, and then flows into the Gulf of Mexico.
- (2) Well, if you haven't any rudder don't turn your head around all the time to see where you are rowing, but fix your eye upon some definite object ahead and-a keep your boat moving in that relation to it that will take you where you want to go.
- (3) Say, when you scull a boat you propel it by a single oar at the stern and you should have a rowlock or a semi-circular scoop at the stern and you propel the boat by working the oars at the stern obliquely from side to side.
- (4) Listen, if your clothing should catch fire do not run for help as this will fan the flames but lie down and roll up as tightly as possible in an overcoat, blanket, rug, or any woolen article but if nothing can be obtained in which to wrap up, lie down and roll over slowly at the same time beating the fire with the hands.

9. Answer each of the following questions in two or three clear sentences. Start with a definite, complete statement, not with *because*, *why*, *well*, or any other superfluous word :—

What would you do if fire broke out in school?

Why is New Orleans an important city commercially?

What different routes could you take to go from New York to Seattle?

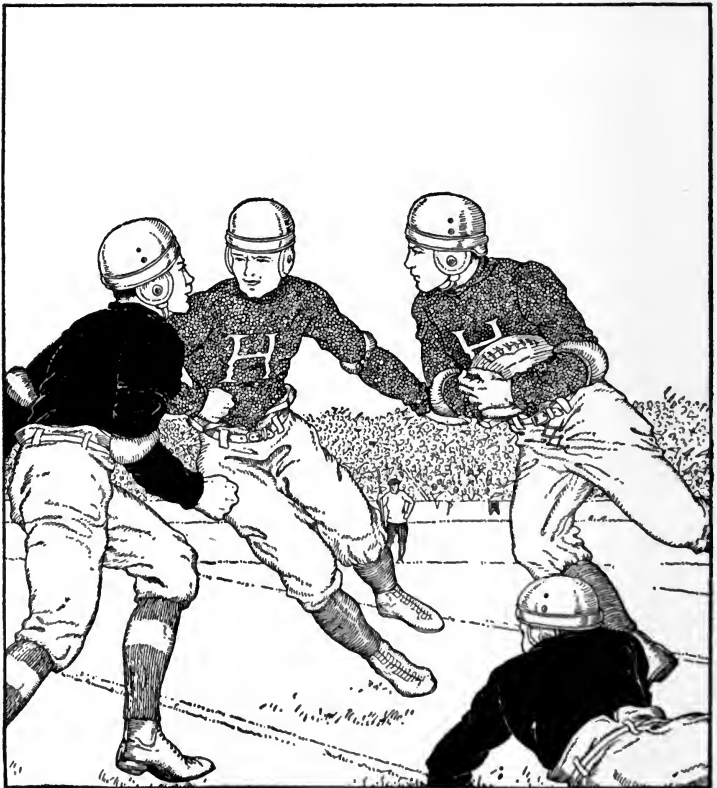
10. Read the following conversational poem to your classmates in such a way as to make the meaning of it quite clear:—

A small group of words got together one day,  
 And lamented their fate in the following way, —  
 "If *ox*," said *box*, "is in plural called *oxen*,  
 I'm sure I don't see why I shouldn't be *boxen*."  
 "And if *tooth*," said *booth*, "is in plural form *teeth*,  
 Then why in the world shouldn't I be called *beeth*?"  
 "If *mouse*," said *house*, "must be pluralized *mice*,  
 'Twould be simple and easy to change me to *hice*."  
 "And likewise," said *grouse*, "if *louse* be called *lice*,  
 'Twould be nice, 'twould suffice, to call me plain *grice*."  
 "Yes, yes," laughed *lie*, "and if *die* is made *dice*,  
 Why, of course, I'm the one to be turned into *lice*!"  
 "If *man*," pined *pan*, "is converted to *men*,  
 I really should change, not to *pans*, but to *pen*."  
 "Quite so," approved *fan*, *ban*, and *can*, with a shout,  
 "And we should be *fen*, *ben*, and *cen*, without doubt."  
 "If *foot*," said *boot*, "meaning two, becomes *feet*,  
 Then I should think two of me ought to be *beet*."  
 "If a *he*," sulked *she*, "is *he*, *his*, and *him*,  
 I should really prefer to be *she*, *shis*, and *shim*."  
 "If *that*," growled *hat*, "is sometimes writ *those*,  
 'Tis a very good reason for writing me *hose*."  
 "You're right!" said the *cat*, *bat*, and *rat*. "We propose  
 That we follow the rule and be *cose*, *bose*, and *rose*."  
 "Very good," echoed *bliss*, "and if *this* may be *these*,  
 It naturally happens that I should be *blese*."  
 And so they went on till their mother came in  
 To quell, if she could, the deafening din:  
 "Be proud to be different," she urged them, quite cool,  
 "You can't be distinctive if patterned to rule, —  
 My brothers, for instance, are often called *brethren*,  
 But I never could bear to be mentioned as *methren*."

11. The fleet-footed end on the high school team has the ball and is making a straightaway dart for goal. In and among his opponents he goes, now dodging, now stooping, now springing like a deer. His zigzag course is guarded as well as may be by his eager

colleagues . . . "Down!" Then, higgledy, piggledy, there is a sudden piling-up of entangled arms and legs and bodies.

- (1) Explain just how this brilliant sprint was brought to an end, what followed immediately after the tackle, and what it meant to the game.
- (2) The mother and the sister of the player who was making the run, saw the game from the grandstand. Explain their feelings and actions at this juncture of the game.



"DOWN!"

## CHAPTER IV

### HOW TO BE CONVINCING

#### INTRODUCTION

IF you are clear, if you are interesting in your letters, your stories, and your explanations, you will probably be convincing. But "probably" is not a safe word in so important a matter as good writing and good speaking. You must be reasonably interesting in order to convince your friend, in order to make him believe as you do. You must be absolutely clear in order to accomplish that aim. But to be certain of convincing him, you must go beyond interest and clearness to other simple principles that belong particularly to the art of persuasion.

The first of these principles is useful everywhere, but especially in argument. It is *emphasis*. Unity means sticking to the subject. Coherence means the clearest and most logical order of arrangement. *Emphasis* means laying stress upon the ideas that are most important in what you have to say.

The other principle of the art of persuasion is the principle that governs argument. If you intend to convince, your facts and your reasons must be so planned as to lead to conviction. You must put your writing or your speaking in *the form of an argument*. This principle means that planning an argument must be different from planning a story or explanation. The lessons that follow will explain how.

## LESSON THIRTY FOUR

## LETTERS THAT CONVINCED

Read the following letters and discuss them with your classmates. Make a little plan stating in order the reasons advanced in each one of these letters for doing or for not doing a certain thing.

Letter (1). Is Jane Austen serious in this letter? Is she arguing for Scott or against him? Letter (2). What three definite reasons does Lincoln give for not wanting a bodyguard, the Adjutant General, to attend him wherever he goes? Letter (3). If you were an employer would you feel like employing Miss Evelyn Saunders? Why? Letter (4). If you were an employer would you give Master James Doan a chance? Why? Letters (5) and (6). If you were moving to St. Joseph which of the two schools, "Davis" or "Garfield," would you attend? Reasons. Letter (7). How do the reasons stated in this letter differ from those stated in the previous letters? Which is the most affecting question in this letter? Reasons.

(1)

Chawton, Wednesday, Sept. 28, 1814.

My dear Anna, —

I hope you do not depend on having your book again immediately. I kept it that your grandmamma may hear it. . . .

Walter Scott has no business to write novels, especially good ones. It is not fair. He has fame and profit enough as a poet, and should not be taking the bread out of the mouths of other people. I do not like him, and do not mean to like "Waverley" if I can help it; but I fear I must . . . I have made up my mind to like no novels really but Miss Edgeworth's, yours, and my own. . . .

Your affectionate aunt,

Jane Austen.



(2)<sup>1</sup>

Executive Mansion, January 22, 1862.

My dear Sir: On reflection I think it will not do, as a rule, for the adjutant general to attend me where I go: not that I have any objection to his presence, but that it would be an uncompensating encumbrance both to him and me. When it shall occur to me to go anywhere, I wish to be free to go at once, and not to have to notify the adjutant general and wait till he can get ready.

It is better, too, for the public service that he shall give his time to the business of his office, and not to personal attendance on me.

While I thank you for the kindness of the suggestion, my view of the matter is as I have stated.

Yours truly,  
A. Lincoln.

(3)

130 Grayson Avenue,  
Cleveland, Ohio,  
March 30, 1918.

To whom it may concern:

The bearer, Miss Evelyn Saunders, has been employed in my office as general assistant for the past three years. The service rendered by her has been superior in every way. The office has never been so well looked after as since Miss Saunders has been in charge. I regret extremely that she is obliged to make a change now, owing to the fact that she is moving to another city, but I am happy to recommend her as a young woman of unusual excellence and attainment in her line.

Jay S. Kerner.

<sup>1</sup> Lincoln preferred to go about unguarded by an adjutant. He could not be made to realize that he thus exposed himself to assassination. He was much criticized for his attitude.

(4)

140 Temple Avenue,  
Louisville, Kentucky,  
April 30, 1918.

To whom it may concern :

The bearer, Master James Doan, has just graduated from Public School 18 with marks above 90 in all subjects. His record in the school has been superior in every respect. It gives me great pleasure to recommend him as an excellent young man and to assist him in getting a position that will offer him opportunity for further development. He is sixteen years of age, but he possesses the steadiness of character and the alertness of mind of one of maturer years.

Samuel Arbuthnot,  
Principal, P. S. 18.

(5)

21 Howard Avenue,  
St. Joseph, Mo.,  
June 30, 1918.

Dear Tom,

Mother tells me that your folks are going to move to St. Joseph this summer. This means that you will go to school here in September. Well, as soon as I heard the good news I thought to myself, "Tom certainly must attend the Davis School."

I'm in my second year at "Davis" now, and I like it better all the time. It's a brand new building with a large gymnasium and a dandy swimming pool. It has the best athletic field in the city. The other schools are all the time wanting to use it. And the principal of "Davis" is a good fellow. He believes the boys should have some fun along with their work. He backs up the teams with his whole heart, goes to every game, and roots along with the rest of us. You'll like the teachers, too. They're *fair*, and I tell you that's a great thing. Don't you think so? They take a special

interest in a fellow and follow him up after he leaves. This means a lot to a chap who wants to get on, you know.

Your friend Jack Thompson goes to a school at the other end of the city, the Garfield School, but I hope you won't let him influence you to go there. It will be too far for you to go, for I understand that you are going to live on our block. We beat "Garfield" 40 — 0 last year at football, but the school has no athletic field and the team couldn't get the right kind of practice. Of course, I'm not knocking "Garfield," but "Davis" really is a better school.

Think this over, Tom, and let me hear from you. I hope to see you soon. Give my regards to your father and mother, and to Alice.

Your friend,  
James Allison.

P. S. I bet Jack Thompson will write you about "Garfield."

(6)

18 De Kalb Avenue,  
St. Joseph, Mo.,  
July 3, 1918.

Dear Tom,

Hurrah! You're going to move to St. Joseph, I hear. This is fine. I have already told the fellows at our school about you and we're all ready to welcome you in September.

You're just the boy for the Garfield School, Tom, and "Garfield" is just the school for you. You'll like the fellows and the teachers both. Everybody at "Garfield" knows how to be a good pal. We've got the best course of study, father says, of any school in this part of the country. I've often heard you say that you want to be a mechanic. Well, here at "Garfield" they find out, as soon as he enters, what a fellow wants to be, and then they make everything he studies tell in that direction. We've got immense manual-

training classrooms. Every boy has to know how to make things. I made a table for Mother last winter which is a crackerjack, if I do say it myself. Our school auditorium is the biggest in the city. When a visitor comes here from any other place, why, he always visits "Garfield."

You've heard of Turner, the Minnesota fullback, haven't you? Well, he's an old "Garfield" boy. So is Brooks of Yale, and Watkins of Pennsylvania. You see we go in for athletics a bit too at "Garfield."

Of course our building isn't much to brag about. It's old, but it's still strong, and all right. Besides, it isn't the building that counts: it's what is in the building. "Garfield" is the oldest prep school in this part of the country and it has the best reputation with the big colleges, so what more could you want? You've heard of "Davis," of course. They have a brand new building and a big athletic field, but all they think about at "Davis" is sport. When it comes to real school work, "Garfield" is the place.

Let me know exactly when you are coming and I'll bring the fellows of our club to the station to meet you. Give my best to Sis and all the others. Ask any questions about school you want to. I'll answer.

Yours for September,  
Jack Thompson.

(7)

To the Editor of *The Intelligencer*:

The stairs in our school building are so old and shaky that it is dangerous to use them. Five hundred pupils are required to pass up and down them every day, some many times a day. We have on many previous occasions requested our Board of Education to build new stairs in the school. Our parents have protested to the Mayor about the condition. We students are now appealing to the people of the city through such newspapers as *The Intelligencer*.

Is it fair to house us in a school building that is unsafe? Is it a credit to the citizens of this city to have their children go to school in a building that the small neighboring town of Furlong scoffs at? Is it a worthy thing for this rich city to do? Won't you help us, please, to make the officials take action?

Pupils of the Morgan Street School.

March 12, 1918.

## LESSON THIRTY FIVE

### SPECIAL LETTERS

Letters (3) and (4) on pages 231 and 232 are letters of *general* recommendation. Letter (7) above is a letter to a newspaper. These letters differ in form somewhat from ordinary letters. *To whom it may concern* is used in a letter of general recommendation instead of the regular form of salutation. The words may all be capitalized, but it is better form to capitalize only the first one. *To the Editor of The Herald* is used in a letter to a newspaper instead of the regular form of salutation, and the words should be capitalized as indicated. The complimentary closing is omitted from such letters as these. The date in the newspaper letter is always placed in the lower left-hand corner. The signature to a newspaper letter may be genuine, it may be a group signature, as in (7) above, or it may be a fanciful or an assumed name, such as, *Justice, Interested, Julius, Cit.* The writer of a newspaper letter must always state his full name and address, preferably in parentheses, at the end of the letter. These will not be published against his wish, but they are required as an evidence of good faith.

The regular letter form is followed in a letter of *special*

recommendation. If in letter (3), for instance, a certain employer were to desire more facts about Miss Saunders, he would write to Mr. Jay S. Kerner for them. In reply, Mr. Kerner would write a letter of special or personal recommendation. He would state the facts of his general recommendation more in detail and would answer fully any questions that were asked of him by the employer.

The writer of a letter of recommendation or of any letter that calls for a statement of reasons, should be sure to state exact facts. Any over-statement or under-statement of the truth in such letters as those in Lesson Thirty Four is unfair to the one who reads them and to the subject about whom they are written. It is necessary, too, that such letters be definite and to the point. General statements are of no use. It is not sufficient to say that Davis is a better school than Garfield. The respects in which it is better must be indicated. Similarly, every important point at issue between the schools must be mentioned. To omit one just because it may not be favorable to your side is to dodge the argument. Note that Jack Thompson in letter (6) dodges the subject of the athletic field. He might have mentioned it very effectively, thus, — "Although we have no field at 'Garfield,' yet our athletes lead when they get to college." He could thus have avoided weakening his position.

In any letter that sets forth reasons for or against a certain course of action, the writer should of course be careful to state his reason in an emphatic fashion. The strongest reason should be reserved for the last, which in argument is nearly always the position of emphasis, and the reasons preceding it should build up to this last one. Notice the arrangement in the letters above, particularly in letters (2) and (5).

## PRACTICE

Using the letters in Lesson Thirty Four as models and keeping in mind the above explanation, write some of the letters called for below:—

1. There is a very good speaker in your school who has taken many honors. There is a friend of yours who is ambitious but who has never taken any honors at all. In a speaking contest the good speaker is chosen to represent your school. Your friend could not qualify. You are both glad and sorry. Write a letter to some one about it, giving all the details of the situation.
2. Your father insists on taking you to school every morning. He feels it is safer to do so. But you object. You prefer to go alone. Write a letter to some one about this matter, setting forth a number of reasons why your father should not accompany you.
3. Write a letter of general recommendation for one of your classmates.
4. Write the above recommendation in special or personal form. Address it to some individual and make it fuller than the general recommendation.
5. Write letters to friends urging them to buy one or more of the following from you:—

candy	soap	bats	gloves
magazines	dresses	Liberty Bonds	buttons
6. Write a letter to a friend in a distant place, to which you expect to move, asking him questions about his school. Make your questions cover all phases of school life.
7. Write a letter to a friend urging her to join your Red Cross unit.
8. Write a letter to your principal setting forth a number of reasons why he should permit your debating team to be excused from the last two recitations on a certain day.
9. Reproduce the principal's reply to your letter, in which he gives reasons for not complying with your request.

10. Write a letter for publication in your school paper in which you set forth reasons why the student body as a whole should attend the last game of the season.
11. Write a letter to a newspaper in your community complaining about the noise outside the school building during school hours.
12. Write a letter to a newspaper in your community thanking it for giving such a full account of your commencement exercises, but calling its attention to the fact that the name of the head boy in the school is James T. McCorkle, not James T. Marklee.
13. Imagine that you are in camp. Write a letter home telling about your camp life. The picture on page 167 may help you in writing this letter.

## LESSON THIRTY SIX

### EMPHASIS IN THE SENTENCE

The success of the letters in Lesson Thirty Four depends very largely upon their emphasis. Much of their excellence is due to *emphatic sentences*. *Coherence* in a sentence helps to make it forceful. *Unity* in a sentence also helps to make it forceful. There can be no forceful expression without these qualities. But once you have secured them in your sentences, you may emphasize your thought even more by means of certain devices.

1. *Repetition*. You may, for instance, stress or accent an idea by repeating it. Here are three illustrations showing how emphasis may be secured in a sentence by means of repetition. In the first, words are repeated; in the second, phrases; in the third, clauses. If you wish to get the full force of the repetition, read the sentences aloud.



If I were an American, as I am an Englishman, while a foreign troop were landed in my country, I would never lay down my arms, — never! never! never!

That the government of the people, by the people, for the people, shall not perish from the earth.

So, too, the character, the counsels, the example of our Washington, of which you bid me speak: they guided our fathers through the storms of the Revolution; they will guide us through the doubts and difficulties that beset us; they will guide our children and our children's children in the paths of prosperity and peace.

Be sure that your repetitions count for emphasis. Do not permit a needless repetition in a sentence, for that delays or confuses the thought. Such expressions as the following lose in force rather than gain by the repetition: —

We lost and failed to win.            Go immediately and at once.

Do not repeat such terms as *I think, I believe, it is said* in your sentences. Avoid such aimless repetitions as, —

John, he wept.

She was universally liked by all.

It resulted in this result.

Never use more words than are necessary, for they invariably mean useless and ineffective repetition.

He looks as if he were ill.

The coat that he wears is torn.

She wore a pair of white gloves on her hands.

These sentences contain useless repetition and are therefore extravagant of words. A series of such bungled sentences placed in close succession would give anything but a forceful and emphatic impression. They should read, —

He looks ill.            His coat is torn.            She wore white gloves.

2. *Variety*. You may also make your writing more vivid by varying sentences in form and length, by making use of

all the different kinds pointed out on page 141. Some sentences should begin with the subject; some with modifying phrases, and so forth. Again, the customary connectives, *and*, *but*, *for*, *because*, may very often be understood rather than expressed. We become so accustomed to hearing certain connectives in certain word relations that their omission is welcome and adds emphasis. Note how this is done in the following sentences. The connectives are omitted, and this results in a surprise construction that adds force to the whole expression: —

Alice is afraid he is going to come tonight. She needn't worry.  
He isn't.

Much is lost by combining these sentences as follows: —

Alice is afraid he is going to come tonight, but she needn't worry  
for he isn't.

Brief and pointed statements are frequently more emphatic than long and complete ones. But judgment must be exercised in their use, just as it must be exercised in any other attempt to secure variety. Do not try to use in regular succession long and short sentences; loose, periodic, and balanced sentences; simple, complex, and compound sentences; declarative, interrogative, imperative, and exclamatory sentences. If you do, your writing will be artificial and there will be no emphasis in your expression. Read your sentences aloud after you have written them. *Hear* the variety. *Hear* the monotony. *Hear* and *feel* the force in them.

3. *Position*. You may make your sentences forceful by being careful to place important words in important positions. The first part and the last part of a sentence, a paragraph, a speech, are the emphatic parts. The latter part is the stronger position of the two, but both are im-

portant. Whenever possible, place the important words in these places. Note in the following sentences how this rule is carried out with especial effect : —

- (1) Dead rides the warrior on his steed. (2) Hard and fierce and long they struggled. (3) Sweet are the uses of adversity.  
 (4) To the average girl a new dress is an event.

The important words in each of these sentences are placed at the beginning, or at the end, or in both positions. In order to place them thus the order has to be transposed or inverted. The natural order in (4), for instance, is, — *A new dress is an event to the average girl.* Here the important word *event* comes in the middle of the sentence, a weak position. Turn sentences (1), (2), and (3) around, and see how much is lost by using the natural rather than the inverted order.

It is equally important for emphasis to place the important idea of a sentence in the principal clause, for it is there that emphasis falls. Note this pair of sentences, —

- (1) I was hurrying through a field when I saw a dead body on the ground.  
 (2) As I was hurrying through a field I saw on the ground a dead body.

Seeing the dead body is the important idea. If, as in (1), it is put in the subordinate clause, there is a distinct failure of emphasis.

4. *Special kinds of sentences.* Interrogative, imperative, and exclamatory sentences are usually more emphatic than declarative. Notice the sentences that follow, and compare them with their declarative forms :—

Do men gather grapes of thorns, or figs of thistles?  
 How like a fawning publican he looks!  
 Let there be light.

Balanced and periodic sentences may also be used for emphasis. The first presents a contrast emphatically; the second automatically holds the attention of the reader until the end, the best position for emphasis. (See pages 138 and 141.) The first sentence below is forceful because it is balanced; the second, because it is periodic. Rewrite each in a different form and see what is lost in force, —

- (1) We must accept defeat but we need not feel disgrace.
- (2) Until I see my mother I will not leave this house.

5. *Brevity.* If a word can do the full work of a phrase or a clause it should by all means be used instead of the phrase or the clause. Strip your sentences of everything that is not actually necessary to convey the central idea. Observe in (1) and (2) below how the principal thought is weakened by too many needless words. Note how much is gained by the revision in (3) and (4) respectively, —

- (1) Quietly and noiselessly they went onward, followed by their able guides, into the jungle.
- (2) His speech was delivered, on the whole, in a forceful manner and at the same time was convincing.
- (3) Followed by their guides, they went quietly into the jungle.
- (4) His speech was delivered with convincing force.

Some writers seem to feel that every noun or verb they use must have a modifier. Such "padded" writing can never be emphatic.

Finally, repeat words, phrases, and clauses, if necessary, in order to secure emphasis, but do not repeat uselessly or awkwardly. Vary sentence forms and sentence constructions. Do not modify every noun with an adjective, every verb with an adverb. Occasionally omit obvious connectives. Resort to unusual constructions sometimes, and cultivate brevity wherever possible.

Keep constantly in mind that the first part and the last part of a sentence are the forceful positions. Make use of periodic and balanced sentences and of interrogative, imperative, and exclamatory sentences. Be ready to alter the natural order of sentences so that the important ideas may be easily placed at the emphatic points. Be concise.

## PRACTICE

1. Point out the useless repetition in each of the following and rewrite:—
  - (1) I wonder whence he came from.
  - (2) They have added another new addition to the school building.
  - (3) He wore a pair of brand new shoes on his feet.
  - (4) They arrived Tuesday morning at 10 A.M.
  - (5) I am going on about the third of June.
  - (6) The boys each had an apple apiece.
  - (7) He looks as if he were very tired.
  - (8) The policy that they follow is not a good policy.
  - (9) One of the best games that Jim ever played was the game he played against Tompkins on Saturday.
  - (10) Thus, I should think, therefore, that what he says is fact and truth.
  - (11) This is the station from which we are going from.
  - (12) He was quite rich and well-to-do, and so was his brother also.
  - (13) He approached toward me silently and without a word.
  - (14) A girl whose name is Clara brings the mail when it comes at ten o'clock.
  - (15) She wore a long train at least three feet long.
  - (16) He likes books, music, painting, and etc.
  - (17) Opposite to me sat a boy whose name was Edgar.
  - (18) The disease with which he is diseased is one of the incurable diseases.
  - (19) Our class of twenty, including myself, started in the morning at eight A.M.
  - (20) Two elderly old maids entered but not one of them spoke a word.

2. Combine each of the following groups into one good sentence, containing no repetition: —

- (1) Russia occupies more land than any other country in the world. Russia is more than twice the size of the United States. Russia occupies one sixth of the total land area of the earth.
- (2) The population of Russia is about one hundred eighty millions. Seventy-five per cent of the Russian people are engaged in agriculture. Fifteen per cent of the Russian people live in cities.
- (3) There are 1231 cities in Russia. The streets of 1068 Russian cities are lighted at night. One hundred sixty-two Russian cities have electric lights. One hundred twenty-eight Russian cities have gas light. Over seven hundred Russian cities are lighted by kerosene.
- (4) The five largest cities in Russia are Petrograd, Moscow, Warsaw, Odessa, Kiev. The population of Petrograd is 2,100,000. The population of Moscow is 1,800,000. The population of Warsaw is 700,000. The population of Odessa and of Kiev is 600,000 each.
- (5) Russia has the longest coast line of any country in the world. Most of the Russian coast line is locked by ice a good part of the year. Shipping is not a leading Russian industry.
- (6) Russia, United States, and British India are the three greatest tobacco-growing countries in the world. Russia raises one hundred ninety-eight millions of pounds a year. British India raises four hundred thirty-three millions of pounds a year. United States raises seven hundred twenty-two millions of pounds a year.
- (7) Russia conducts much of her business at fairs. Russia conducts both wholesale and retail business at fairs. There are over three thousand fairs held annually in Russia. The most famous Russian fair is the one held annually at Nijni-Novgorod.
- (8) Russian horses are famous the world over. The most beautiful Russian horses come from the Caucasus districts. Russia raises more horses than any other country.

- (9) The fur industry is the most important industry in Russia. Russia supplies about one third of the furs of the world. Russia's long Arctic coast line makes fur raising an important industry.
- (10) Russia is the second petroleum producing country in the world. The United States is the first petroleum producing country in the world. The Russian petroleum centers are on the Black and Caspian Seas.
3. Combine the above sentences on Russia into a good paragraph. Vary sentence beginning, sentence length, and sentence form.
4. Tell in six short, similarly constructed sentences just what you see in the picture on the next page. Then combine them into one good periodic sentence. What is lost or gained by the change?
5. Explain why each of the following is forceful:—
- (1) Alone, alone, all, all alone,  
Alone on a wide, wide sea!
  - (2) Everywhere the unworthy boon was rejected with scorn.
  - (3) Who would not fight for his country?
  - (4) Still was his hand, and clear his eye,  
As the leader said, "Thou too must die!"
  - (5) A horse! a horse! my kingdom for a horse!
  - (6) Now is the accepted time.
  - (7) To try is better than the thing you try for.
  - (8) O that I had the wings of a bird!
  - (9) Fallen are the mighty!
  - (10) Beaten, and only by an inch!
  - (11) Cannon to right of them,  
Cannon to left of them,  
Cannon in front of them  
Volleyed and thundered.
  - (12) You cannot, my lords, you *cannot* conquer America.
  - (13) And the king was much moved, and went up to the chamber over the gate and wept; and as he went, thus he said:  
O my son Absalom! would God I had died for thee, O Absalom, my son, my son!
  - (14)                   And his chief beside,  
Smiling the boy fell dead.



ON THE SKIS.



- (15) "We're all that's left of the Band, and we'll be cut up as sure as death," said Jakin.  
 "I'll die game, then," said Lew.

6. Rewrite each of the following sentences in interrogative, imperative, or exclamatory form. Explain what is gained by the revision: —

- (1) We are all willing to have one hundred per cent.
- (2) It is pouring rain.
- (3) Life is not so dear, peace is not so sweet, as to be purchased at the price of slavery.
- (4) He told him to stop and asked who went there.
- (5) I do not fear death.
- (6) There is no one here so base that would be a bondman; there is no one here so rude that would not be a Roman; there is no one here so vile that would not love his country.
- (7) We wish our daily bread this day.
- (8) He said that we are not to judge that we be not judged.
- (9) He asked what they were going to do about it and whether he should prepare for the worst.
- (10) He shouted to them that they must run for their lives.

7. Make the following sentences more emphatic by changing the order of phrases or clauses, or by placing the principal idea in the principal clause: —

- (1) Birds are of practical interest to man in several ways.
- (2) There were noise and tumult everywhere.
- (3) Commencement is a great occasion in the life of every boy and girl.
- (4) Giving myself up to the police, I hoped for pardon.
- (5) He came in exhausted when the race was done.
- (6) It is dangerous to allow your car to stand in the middle of the street.
- (7) Every boy and girl should cultivate at least one hobby.
- (8) The world would have far more healthy boys and girls if the rules for muscular activity were more often applied both in work and in play.
- (9) I do not know what in the world made him do it.
- (10) We retraced our steps to the house when it began to rain.

8. Convert each of the following sentences into the balanced or the periodic form and explain what is gained thereby: —

- (1) Our feet are held to this planet on which we live, by nature's laws, but there is no law to prevent our eyes and our thoughts from looking and soaring up and away.
- (2) The astronomers tell us that some day the sun must burn itself out, but that will not be until you and I have passed beyond the need of its warmth and light, so we will not borrow trouble about so dire an event.
- (3) As to the real size of the sun, we are told that if one hundred and nine earths were laid side by side, they would just reach across the face of the sun; or if you place a football and a bird-shot side by side, you will have some idea of the comparative sizes of the earth and the sun.
- (4) The telescope has given us a very good idea of the surface of one side of the moon, but of the other side we know absolutely nothing.
- (5) As there are only six planets which can be seen with the naked eye, and those at certain times of the year only, while there are thousands of stars in the sky, you will see that it is not easy to find the planets unless you know where to look for them.
- (6) We speak of things going up when they move toward the sky, but as this immense space surrounds the earth on all sides there is in reality no up, it is properly speaking out and away from the earth.
- (7) Venus is the most provoking of planets, because when she is nearest to us she turns her dark side to us, just as a rude boy or girl would turn the back on some one disliked.
- (8) Lord Kelvin shows that if the earth were a fluid surrounded by a crust, the action of the moon would not cause tides in the ocean, but would merely tend to stretch out the entire earth in the direction of the moon, leaving the relative positions of the crust and the water unchanged.
- (9) Our earth is favored in many ways beyond any known planet, but perhaps nothing is more remarkable than our atmosphere, which surrounds the earth like a great transparent rim, reaching out to a distance variously estimated from forty-five miles to more than two hundred miles.

- (10) This atmosphere, which is a sort of gas, presses upon every part of the earth's surface, and the pressure upon a human body of average size is fourteen tons, but as it presses equally upon all parts of the body, it causes no inconvenience.
9. Select from the speech or writing of teachers and classmates, examples of emphatic sentences. Point out in each the qualities that produce emphasis. Tell whether it is due to repetition, to variety, to position, or to all three.

## LESSON THIRTY SEVEN

### ARGUMENT

When you attempt to persuade others that a certain statement or proposition is true or false, you use a form of composition called *argument*. You may succeed by means of reasoning or explanation or a story or a word picture, or a combination of some or all of them. Anything that will convince your opponents that you are right is good in argument.

Argument is one of the most common as well as one of the most important forms of composition. If you disagree with your classmates about the merits of a team or about the method of working an example, an argument probably ensues. If you pick up a newspaper or look at a bulletin board, you see an argument for buying this or that. An advertisement is an argument in favor of the merits of something that is for sale. When the salesman in a store tries to persuade you to buy a certain article he makes use of argument. Lawyers in the courtroom argue cases before judge and jury to see which of two litigants is in the right. In Congress, legislators argue the merits and demerits of proposed reforms before laws are made. So you see

that argument may be a very simple form of composition or a very complex one, — simple, when a boy tries to show his mother that he should be allowed to go to the circus; complex, when ambassadors from many countries gather around a table to settle disputes among nations.

Pupils have a way sometimes of answering questions briefly, with *yes* or *no* merely. And then teachers have a way of saying, "Reasons, please." They desire that pupils should prove what they know or believe. Mere statement of facts is not argument. Mere assertion never convinces. *Because* is not a reason. In order to argue, you must back up your opinions with facts, with reasoning, with anything that will serve to convince. In order to argue well, you must make your writing as emphatic as possible, and you must plan your speech and your writing so as to proceed clearly to the final point that carries conviction with it. There will be more about this principle later, page 259.

Finally, do not lose your temper when you are arguing. To be caustic or discourteous in an argument usually means failure. Attack the argument, not the man who argues against you. You cannot reason when you are angry, and your case will *seem* to be weak even if it is not. To keep your mind cool by self-control is half the battle in argument.

Read the following brief arguments, make plans of them, and notice how the assertions contained in them are backed up by reasons: —

The frequent use of cigars or cigarettes by the young seriously affects the quality of the blood. The red blood corpuscles are not fully developed and charged with their normal supply of life-giving oxygen. This causes paleness of the skin, often noticed in the face of the young smoker. Palpitation of the heart is also a common result, followed by permanent weakness, so that the whole system is enfeebled, and mental vigor is impaired as well as physical

strength. Observant teachers can usually tell which of the boys under their care are addicted to smoking, simply by the comparative inferiority of their appearance, and by their intellectual and bodily indolence and feebleness. After full maturity is attained the evil effects of commencing the use of tobacco are less apparent; but competent physicians assert that it cannot be safely used by persons under the age of forty.<sup>1</sup>

Suppose it were perfectly certain that the life and fortune of every one of us would, one day or other, depend upon his winning or losing a game of chess. Don't you think that we should all consider it to be a primary duty to learn at least the names and the moves of the pieces; to have a notion of a gambit, and a keen eye for all the means of giving and getting out of check? Do you not think that we should look with a disapprobation amounting to scorn, upon the father who allowed his son, or the state which allowed its members, to grow up without knowing a pawn from a knight?

Yet it is very plain and elementary truth, that the life, the fortune, and the happiness of every one of us, and, more or less, of those who are connected with us, do depend upon our knowing something of the rules of a game infinitely more difficult and complicated than chess. It is a game which has been played for untold ages, every man and woman of us being one of the two players in a game of his or her own. The chessboard is the world, the pieces are the phenomena of the universe, the rules of the game are what we call the laws of nature. The player on the other side is hidden from us. We know that his play is always fair, just, and patient. But also we know, to our cost, that he never overlooks a mistake, or makes the smallest allowance for ignorance. To the man who plays well, the highest stakes are paid, with that sort of overflowing generosity with which the strong shows delight in strength. And one who plays ill is checkmated — without haste, but without remorse.

My metaphor will remind some of you of the famous picture in

<sup>1</sup> From Macy and Norris's *Physiology for High Schools*. Copyright by M. L. Macy. American Book Company, Publishers.

which Retzsch has depicted Satan playing at chess with man for his soul. Substitute for that mocking fiend in that picture a calm, strong angel who is playing for love, as we say, and would rather lose than win — and I should accept it as an image of human life.

Well, what I mean by education is learning the rules of this mighty game. In other words, education is the instruction of the intellect in the laws of nature, under which name I include not merely things and their forces, but men and their ways; and the fashioning of the affections and of the will into an earnest and loving desire to move in harmony with those laws. For me, education means neither more nor less than this. Anything which professes to call itself education must be tried by this standard, and if it fails to stand the test, I will not call it education, whatever may be the force of authority, or of numbers, upon the other side. — *From Thomas Henry Huxley's A Liberal Education and Where to Find It.*

#### PRACTICE

1. Answer some of the following questions briefly. State reasons for each answer given and reply to questions and disagreements as politely as you can : —
  - (1) Do you think it is right for you to stand up for another when you know he is wrong?
  - (2) Do you think it is right that a boy should tell on another in order to save himself?
  - (3) Do you think your whole class should be kept in until that member of it who broke a window at recess confesses?
  - (4) Do you think it is right for you to keep quiet when you see two of your classmates cheating in examinations?
  - (5) Do you think it is right to ride on a car without paying your fare, just because the conductor overlooks you?
  - (6) Tom and Bill watch for the policeman while Harry takes some apples from a fruit stand. When they are caught, is it right to punish Harry and let Tom and Bill go?
  - (7) Three boys are in disorder. Jim and Sam begin it. Bobby simply looks on and enjoys it. But when the teacher enters Bobby is the one she catches and punishes. What would you do if you were in Bobby's place?

- (8) Just before the school speaking contest begins, the principal announces that one contestant has been ill and has consequently not been able to prepare as thoroughly as he should have. Is this fair, do you think?
  - (9) Is it fair, in a fight of any sort, for one to combat another with dissimilar weapons; that is, is it fair for one boy to use fists and his opponent sticks or stones? Is it fair for one man to use a sword and another to use a pistol?
  - (10) Discuss with your classmates the fairness or the unfairness of some situation in literature: —
    - Was Brutus justified in joining the conspiracy?
    - Was Rostand justified in nursing his pride?
    - Was Portia justified in appearing against Shylock?
2. Write three or four paragraphs setting forth your ideas on one of the following: —
- School should be open the year round.
  - There should be no rule against tardiness.
  - Commencement exercises are a waste of time and money.
  - Boys and girls should be privileged to take part in athletics regardless of their marks.
  - Report cards should be issued every week.
  - School clubs are a waste of time and should be discontinued.
3. Write the argumentative conversation suggested by one of the following: —
- Mary and Alice are discussing Elizabeth's new dress.
  - Bill and Joe are discussing Howard's marks.
  - Your father and mother are discussing your monthly report card.
  - Jean and Ann are discussing their English teacher.
  - Dave and Jack are discussing Ted's fumble of the ball and the consequent loss of the game.
4. A good story is oftentimes the most convincing sort of argument. Tell a little argumentative story suggested by one of the following: —
- He stole food because he was hungry.
  - She lied to save her child.
  - Demanding higher wages, they mobbed the offices of the company.

5. A good word picture may be made a most convincing sort of argument. Suppose each one of the following words to be a description of a person. Enlarge one of the word pictures and make it an argument for help: —

crippled	cold	alone	bewildered	hungry
nervous	old	lost	shunned	penniless

6. A complete and accurate statement of all the facts in a case is frequently sufficient to win an argument. Imagine that an argument takes place regarding one of the following. State all the facts connected with it and thereby prove your position: —

Bob's failure was not due to lack of study.

Mary's fall from the car was not her fault.

The accident was not the result of my carelessness.

Brown was not to blame for the runaway.

Thompson was not responsible for the fire.

7. Mrs. English, Mrs. Arithmetic, Miss Geography, Mr. Spelling, Mr. History, Mr. Athletics, and other persons of prominence representing still other school subjects, are discussing their relative value to pupils. Each one states his particular merits fully and forcefully. Reproduce the argument each one gives to show his superiority over the others. Compare the arguments with one another and vote for the strongest.

8. You cannot present one side of an argument fully unless you are familiar with the arguments to be presented on the other side. You must know all sides of a case before you can be fair in deciding upon its merits. Make a list of all that you can say on *both* sides of one of the following topics. Arrange the points in your list so that the more important ones come last. (The abbreviation *vs.* stands for *versus*, meaning *contrary to* or *against*): —

Examinations.

Being kept in.

Home study.

Raising hands.

Tardiness.

Country *vs.* city.

Baseball *vs.* football.

Spending *vs.* saving.

Athletics.

Dogs in the house.

Reading.

Relations *vs.* friends.

Home *vs.* schools.

Marks *vs.* knowledge.



9. Answer the following questions in regard to school clubs. Give definite reasons for each answer. Arrange your reasons in order of importance:—
- Do school clubs waste pupils' time?  
Are they more valuable than class work?  
Has club work ever done much for boys and girls whom you know?  
Should time be taken out of school for club work?  
Is club work more interesting than class work?  
Does every student get as great an opportunity for individual development in club work as in class work?
10. Write a brief advertisement for your school in which you state reasons why pupils have better opportunity for progress there than in other schools.
11. Write an advertisement in which you state reasons why the pupils of your school should attend one game rather than another that is held on the same day.
12. The following letter was written by Lincoln to his stepbrother, John D. Johnston. Make a list of the points in Lincoln's argument against the loan. Write a letter such as Johnston might have written to Lincoln, for the loan:—

January 2, 1851.

DEAR JOHNSTON: Your request for eighty dollars I do not think it best to comply with now. At the various times when I have helped you a little you have said to me, "We can get along very well now"; but in a very short time I find you in the same difficulty again. Now, this can only happen by some defect in your conduct. What that defect is, I think I know. You are not lazy, and still you are an idler. I doubt whether, since I saw you, you have done a good whole day's work in any one day. You do not very much dislike to work, and still you do not work much, merely because it does not seem to you that you could get much for it. This habit of uselessly wasting time is the whole difficulty; it is vastly important to you, and still more so to your children, that you should break the habit. It is more important to them, because they have longer to live, and can keep out of an idle habit before they are in it, easier than they can get out after they are in.

You are now in need of some money; and what I propose is, that you shall go to work, "tooth and nail," for somebody who will give you money for it. Let father and your boys take charge of your things at home, prepare for a crop, and make a crop, and you go to work for the best money wages, or in discharge of any debt you owe, that you can get; and, to secure you a fair reward for your labor, I now promise you, that for every dollar you will, between this and the first of May, get for your own labor, either in money or as your own indebtedness, I will then give you one other dollar. By this, if you hire yourself at ten dollars a month, from me you will get ten more, making twenty dollars a month for your work. In this I do not mean you shall go off to St. Louis, or the lead mines, or the gold mines in California, but I mean for you to go at it for the best wages you can get close to home in Coles County. Now, if you will do this, you will be soon out of debt, and, what is better, you will have a habit that will keep you from getting in debt again. But, if I should now clear you out of debt, next year you would be just as deep in as ever. You say you would almost give your place in heaven for seventy or eighty dollars. Then you value your place in heaven very cheap, for I am sure you can, with the offer I make, get the seventy or eighty dollars for four or five months' work. You say if I will furnish you the money you will deed me the land, and, if you don't pay the money back, you will deliver possession. Nonsense! If you can't now live with the land, how will you then live without it? You have always been kind to me, and I do not mean to be unkind to you. On the contrary, if you will but follow my advice, you will find it worth more than eighty times eighty dollars to you.

Affectionately your brother,

A. LINCOLN.

## LESSON THIRTY EIGHT

### PLANNING AN ARGUMENT

An argument that is formal, that is conducted in strict order by chosen sides, is called a debate. Argumentative discussion is free and easy and conversational. Formal

debate is regulated by certain rules and is more like military action. There are two sides to a debate: those on the *affirmative* side argue in favor of the question as stated. Those on the *negative* side argue against the question as stated. The head of each side is called the captain. He directs and apportions the work of his team, which may consist of two, or more.

The question in debate is written as a statement or proposition. It is usually stated with the word *Resolved* before it, and begins with the word *That*, written with a capital, —

Resolved: That the school day should be lengthened.

If this were a question for debate, the affirmative side would argue for the lengthening of the school day. The negative side would insert *not* in the question, so that it would read as follows: —

Resolved: That the school day should not be lengthened.

The negative debaters would therefore argue against the lengthening of the school day.

Propositions for debate must, of course, be clearly stated, otherwise misunderstandings will be created that no end of argument can remedy. Moreover, a proposition for debate must be about equally arguable on both sides. A one-sided question is unfair. There are certain questions that cannot be argued at all and it is foolish, therefore, to waste time considering them.

The following question is not clear: —

Resolved: That the study of manual training is good.

It is vague and indefinite, — “the study of manual training” where? In elementary school? In high school? In college? “Good” — for what?

The following question is one-sided: —

Resolved: That every boy of fifteen should be in school.

There are many reasons to be given for the affirmative of this proposition. There are few, if any, to be given for the negative.

The following questions are not arguable at all. They are accepted as facts : —

Resolved : That respect should be paid to age.

Resolved : That food is a necessity of life.

The captain and all the members of the debating teams must of course have a definite plan in presenting their material. Their first task is to get thoroughly acquainted with the question. They must know why it is important, how it arises, what every word in it means, what considerations come under it, what considerations do not belong to it at all. This last is very important. It is sometimes called "boiling down the question" or "weeding out the question." No good debater is willing to spend his time on arguing points that do not belong to the question. He insists upon narrowing it down to its proper scope.

After the members of a debating team have studied their question so well that they know not only everything that may be said on their side of it, but also everything that may be said on the opposite side of it, they are ready to plan their chief arguments. They will not write them out solidly but will plan them in great detail. The speakers use their plans as guides but they do not memorize their speeches.

The captain and his aides will decide what must be proved in order to win the debate, which of their points are strongest, which points will make the greatest appeal to their audience, which arguments of their opponents need to be particularly guarded against, which points are best to leave in the minds of the auditors at the close of the debate, and how their arguments shall be arranged. All along the line they will

insert word pictures or little stories or important facts that bear directly upon the proposition.

The plan, then, will stand somewhat as follows:—

I. Explanation of the proposition.

Why it is important, how it arises, what it means, what it does *not* mean, into what divisions does it fall?

II. Presentation of arguments.

Statement of all the facts that bear upon the proposition.

A good story or a telling word picture that will win the attention of the audience at once.

A complete disarming of opponents by stating what they may say in opposition, and then refuting it.

Statements from prominent people who are on your side.

Quotations from books that bear out your arguments.

Experiences of your own or others that prove your side of the proposition.

III. Summary of the principal points you have offered, and a brief statement of the things your opponents have failed to prove.

Arguments are settled and facts established by drawing conclusions from a certain course of reasoning. Therefore every assertion made must be *based on facts* and proved by your reasoning; and furthermore, this reasoning must be sound. If arguments are sound, then conclusions are safe. If they are not sound, conclusions will be unsafe or absurd, or both.

A false argument is called a fallacy. As a rule it cannot be disguised. Sometimes, however, a fallacy can be made to seem so like the truth that it is accepted as such. Suppose we state an argument briefly in three parts, thus,—

- (1) Everybody should take exercise.
- (2) Football is an exercise.
- (3) Therefore, everybody should play football.

This may be used, perhaps, in an effort to persuade a large number of pupils to become candidates for the team. But it is a false argument. Premise (1) is sound. Premise (2) is sound. The fallacy exists in the concluding proposition. It does not follow that everybody should play football simply because everybody should exercise and football is an exercise. There are many other kinds of exercise omitted entirely from the argument. Football is only *one*.

And again there may be weaknesses in other forms of argument that you will often use. If you trust to the statement of some prominent person to prove your point, you must be sure that he is really an authority on the subject, and that he is not prejudiced in your favor. Otherwise his testimony will be unreliable. If you try to prove, say, that bad ventilation leads to restlessness in the schoolroom, you must be sure that there is no other possible cause for this effect. If there is, your argument is fallacious. If you try to prove that John will be able to succeed in business because he was a good captain of the football team, your comparison, and therefore your argument, may be again fallacious. The conditions of business life are very different from those that John encountered on the football field. After you have made a complete plan for your argument it is well to test each part of its reasoning for *unreliable testimony*, and for fallacies in the *premises*, in *cause and effect*, or in *comparison*. If you do not, your opponents will, later, do it for you.

Finally, you must not forget that each and every debate has conditions peculiar to itself that must be respected. The occasion of the debate and the kind of proposition must decide finally just what line of development your arguments shall take. A vivid word picture may be necessary for a certain proposition. A good, appropriate story may

do more with a certain type of audience than any amount of reasoning. And again, the emphatic and deliberate presentation and explanation of facts may be the only winning cards you can play. Whatever may be the character of the debate, the plan on page 259 holds good in two important respects, — the question must be explained at the outset and the arguments of opponents must be met.

Refutation or rebuttal is the name given to meeting the arguments of an opponent and upsetting or offsetting them. Rebuttal should be made, indirectly, all along the line of presentation, as indicated in the above plan. If you know both sides of the question, you will be able to anticipate all opposing arguments. But it is customary to assign to a speaker on each side of the debate a few minutes at the close to refute directly the arguments of his opponents. This needs to be done in brief and concise fashion for the time is very limited and the last impression made upon an audience is a valuable one. The refutation should, —

- (1) Answer your opponents' questions.
- (2) State your opponents' weakness in the debate.
- (3) Summarize the strongest arguments you have made.

Here again, however, much depends upon the demands of the occasion and the type of proposition debated.

There are a few cautions or suggestions that it is well to bear in mind in connection with planning a debate, —

- (1) Do not deal with all the arguments presented by an opponent. Take one or two salient ones and hit them hard. All of his arguments are not equally important and it is therefore a waste of time to try to refute them all.

- (2) Do not overburden an audience with figures and authorities. These are valuable assets in a debate and should be used. But sometimes a little story or a clear-cut word picture will do much more for a debate than laborious quotations.

(3) Do not be afraid of making admissions. If your opponent has a good point, admit it freely. Then follow it up with a better one on your side.

(4) Do not dodge questions asked by your opponent and do not dodge points on your side of the argument that may seem weak. Always take a weak point and try to turn it into a strong one.

(5) Do not fail in debating to be earnest and dignified and courteous and *square*.

Now all this may seem to be a good deal to keep in mind in connection with planning for debate. But after all, it is only the natural order of thinking and speaking that is required of you. A little practice will develop a natural tendency to argue clearly and soundly almost without being aware of it.

#### PRACTICE

1. Explain what is wrong with each of the following arguments: —
  - (1) Horses are animals with four feet. Men are animals; hence, men have four feet.
  - (2) Tom Ferguson, a boy in our school, was killed in a football game; therefore, boys should not be allowed to play football.
  - (3) Andrew Carnegie was a poor boy but he made millions of dollars. I am a poor boy and shall therefore make millions of dollars.
  - (4) When I asked John where he was going he said, "To the store." A little later I met him going in the opposite direction; therefore, he intended to deceive me.
  - (5) It always snows on Washington's Birthday. Tomorrow is Washington's Birthday; therefore, it will snow tomorrow.
  - (6) It is the lightning that makes the air cool after a thunder storm.
  - (7) The elephant has a trunk. I have a trunk; therefore, I am an elephant.
  - (8) The price of milk is too low. The milkman told me so.
  - (9) The doctor is at home. I see his overcoat on the hook.



- (10) The Eskimos eat raw fat in cold weather; and so should we.
2. The following questions are not good ones as they stand. Examine each one briefly and tell why it is not a good proposition for debate. Then restate it so that it becomes a good question:—
- (1) Air is necessary for life.
  - (2) Going to the movies too much is a waste of time.
  - (3) The wanton killing of birds is wrong.
  - (4) Everybody should go to church on Sunday.
  - (5) Biting the nails is a bad habit.
  - (6) Too much time should not be spent in swimming.
  - (7) Good books should be supplied by every library.
  - (8) Much money is wasted in the world.
3. Plan an argument for either the affirmative or the negative of one of the following propositions:—
- Resolved: That tennis is better exercise than baseball.
- Resolved: That girls are more studious than boys.
- Resolved: That girls and boys should attend separate schools.
- Resolved: That school buildings should be but one story in height.
- Resolved: That men are more influential for good than women.
- Resolved: That it is better to be born poor than to be born rich.
- Resolved: That seeing a good play does one more good than reading a good story.
- Resolved: That contests between school teams foster rowdiness.
- Resolved: That dogs and horses can reason.
- Resolved: That every boy in this country should receive instruction in military tactics.
4. Use one of the following sentences as the topic of a paragraph. Follow it up with sentences that emphasize the idea contained in it:—
- (1) Every school should publish a weekly or a monthly paper.
  - (2) Street cars should not be permitted to carry more passengers than can be seated.
  - (3) Pupils should be notified of their class standing in each subject at the end of every week.

- (4) Libraries should be required to have copies of textbooks that are used in the schools in their vicinity.
  - (5) Girls should not be asked to contribute to the support of athletics in which they take no part.
5. Plan the argument for each side of one of the following cases. Imagine yourself a lawyer. Remember that the jury is going to decide the case on the basis of the arguments presented and that the judge is going to render verdict accordingly: —
- (1) Brown fell and broke his leg on the icy pavement in front of Green's house. He sued Green for damages. Green resisted because he was away at the time the accident occurred and his house was closed.
  - (2) Brown's horse, frightened by Green's automobile, dashed into Green's garden, broke down the fence, and did much damage to the vegetables. Green demands damages. But Brown enters counter-suit for damage to his carriage and to himself.
  - (3) Brown advertised a horse, sound and all right, for sale. Green bought the horse. Two weeks after purchase the horse died suddenly, not having been sick a day. Green sued. Brown resisted.
  - (4) Brown's boy was caught in Green's cellar, stealing apples. He got away, however, and ran home. Green ran after him and threw a stone at him. The stone hit Brown, the boy's father, who sued Green for damages. Green resisted.
  - (5) Brown left the street door of his cellar open and Green fell into the cellar. Green sued Brown for criminal neglect. Brown resisted, however, saying that the cellar door had been left open by the owner of the building who was having coal stored in the cellar.
6. Select two members of your class to act as captains on affirmative and negative sides respectively of a debate on, —
- Resolved: That every pupil in the last year of elementary school and first year of high school should be required to study a foreign language.
- Suppose each captain is to have two assistants. Have the arguments on each side stated, and assigned.

7. Defend by means of argumentative plans some preference, such as, —
  - My reasons for liking Scott better than Shakespeare.
  - My reasons for liking Jim better than John.
  - My reasons for preferring swimming to rowing.
  - My reasons for preferring travel by land to travel by sea.
  - My reasons for advocating a shorter rather than a longer school day.
8. Study some event in history or some problem in arithmetic and draw up a plan for the argument contained in it.
9. List all the arguments for and against the following. Then make plans for the rebuttal on both sides : —
  - Mother should vote if Father does.
  - The navy is more important than the army.
  - The horse is a more valuable animal than the cow.
  - Automobile traffic should be confined to certain streets.
  - The only way to become a debater is by membership in a club.
10. Write two paragraphs on one of the following. In the first state the advantages and in the second the disadvantages of the proposition selected : —
  - Every school should have a library.
  - All lessons assigned for the morrow should be prepared in school today.
  - School should be in session from eight until two, instead of from nine until three.
  - Newspapers should not carry advertisements.
  - Monday would be a better school holiday than Saturday.

## LESSON THIRTY NINE

### POETRY THAT ARGUES

The poems in this lesson may be used as an interesting review of the principles of argument.

Study the two poems below. State the formal proposition for each poetic argument. Make a plan of the argument in each. Make a plan for the other side of each question.



### OWL AGAINST ROBIN<sup>1</sup>

(By *Sidney Lanier*)

Frowning, the owl in the oak complained him  
Sore, that the song of the robin restrained him  
Wrongly of slumber, rudely of rest.

“From the north, from the east, from the south and the west,  
Woodland, wheat-field, corn-field, clover,  
Over and over and over and over,  
Five o’clock, ten o’clock, twelve, or seven,  
Nothing but robin-songs heard under heaven :

How can we sleep?

*Peep!* you whistle, and *cheep! cheep! cheep!*  
Oh, peep, if you will, and buy, if ’tis cheap,  
And have done; for an owl must sleep.  
Are ye singing for fame, and who shall be first?  
Each day’s the same, yet the last is worst,  
And the summer is cursed with the silly outburst  
Of idiot red-breasts peeping and cheeping  
By day, when all honest birds ought to be sleeping.  
Lord, what a din! And so out of all reason.  
Have ye not heard that each thing hath its season?  
Night is to work in, night is for play-time;  
Good heavens, not day-time!

<sup>1</sup> Used by permission of Charles Scribner’s Sons.

A vulgar flaunt is the flaring day,  
 The impudent, hot, unsparing day,  
 That leaves not a stain nor a secret untold, —  
 Day the reporter, — the gossip of old, —  
 Deformity's tease, — man's common scold —  
 Poh! Shut the eyes, let the sense go numb  
 When day down the eastern way has come.  
 'Tis clear as the moon (by the argument drawn  
 From Design) that the world should retire at dawn.  
 Day kills. The leaf and the laborer breathe  
 Death in the sun, the cities seethe,  
 The mortal black marshes bubble with heat  
 And puff up pestilence; nothing is sweet  
 Has to do with the sun: even virtue will taint  
 (Philosophers say) and manhood grow faint  
 In the lands where the villainous sun has sway  
 Through the livelong drag of the dreadful day.  
 What Eden but noon-light stares it tame,  
 Shadowless, brazen, forsaken of shame?  
 For the sun tells lies on the landscape, — now  
 Reports me the *what*, unrelieved with the *how*, —  
 As messengers lie, with the facts alone,  
 Delivering the word and withholding the tone.

But oh, the sweetness, and oh, the light  
 Of the high-fastidious night!  
 Oh, to awake with the wise old stars —  
 The cultured, the careful, the Chesterfield stars,  
 That wink at the work-a-day fact of crime  
 And shine so rich through the ruins of time  
 That Baalbec is finer than London; oh,  
 To sit on the bough that zigzags low  
     By the woodland pool,  
 And loudly laugh at man, the fool  
 That vows to the vulgar sun; oh, rare,  
 To wheel from the wood to the window where

A day-worn sleeper is dreaming of care,  
And perch on the sill and straightly stare  
Through his visions; rare, to sail  
Aslant with the hill and a-curve with the vale, —  
To flit down the shadow-shot-with-gleam,  
Betwixt hanging leaves and starlit stream,  
Hither, thither, to and fro,  
Silent, aimless, dayless, slow



“ BUT OH, THE SWEETNESS, AND OH, THE LIGHT  
OF THE HIGH-FASTIDIOUS NIGHT ! ”

(*Aimless? Field-mice?* True, they're slain,  
 But the night-philosophy hoots at pain,  
 Grips, eats quick, and drops the bones  
 In the water beneath the bough, nor moans  
 At the death life feeds on). Robin, pray

Come away, come away

To the cultus of night. Abandon the day.  
 Have more to think and have less to say.

And *cannot* you walk now? Bah! don't hop!

Stop!

Look at the owl, scarce seen, scarce heard,  
 O irritant, iterant, maddening bird!"

### THE OWL CRITIC

(By *James T. Fields*)

"Who stuffed that white owl?" No one spoke in the shop:  
 The barber was busy, and he couldn't stop;  
 The customers, waiting their turns, were all reading  
 The *Daily*, the *Herald*, the *Post*, little heeding  
 The young man who blurted out such a blunt question;  
 Not one raised a head, or even made a suggestion;  
 And the barber kept on shaving.

"Don't you see, Mister Brown,"  
 Cried the youth with a frown,  
 "How wrong the whole thing is,  
 How preposterous each wing is,  
 How flattened the head is, how jammed down the neck is —  
 In short, the whole owl, what an ignorant wreck 'tis!

"I make no apology;  
 I've learned owl-eology.  
 I've passed days and nights in a hundred collections,  
 And cannot be blinded to any deflections

Arising from unskilful fingers that fail  
 To stuff a bird right, from his beak to his tail.  
 Mister Brown! Mister Brown!  
 Do take that bird down,  
 Or you'll soon be the laughing-stock all over town!"  
 And the barber kept on shaving.

"I've *studied* owls  
 And other night fowls,  
 And I tell you  
 What I know to be true:  
 An owl cannot roost  
 With his limbs so unloosed;  
 No owl in this world  
 Ever had his claws curled,  
 Ever had his legs slanted,  
 Ever had his bill canted,  
 Ever had his neck screwed  
 Into that attitude.

"He can't *do* it, because  
 'Tis against all bird-laws.  
 Anatomy teaches,  
 Ornithology preaches  
 An owl has a toe  
 That *can't* turn out so!  
 I've made the white owl my study for years,  
 And to see such a job almost moves me to tears!  
 Mister Brown, I'm amazed  
 You should be so gone crazed  
 As to put up a bird  
 In that posture absurd!  
 To *look* at that owl really brings on a dizziness;  
 The man who stuffed *him* doesn't half know the business!"  
 And the barber kept on shaving.



"Examine those eyes.  
 I'm filled with surprise  
 Taxidermists should pass  
 Off on you such poor glass;  
 So unnatural they seem  
 They'd make Audubon scream,  
 And John Burroughs laugh  
 To encounter such chaff.  
 Do take that bird down;  
 Have him stuffed again, Brown!"  
 And the barber kept on shaving.

"With some sawdust and bark  
 I could stuff in the dark  
 An owl better than that.  
 I could make an old hat  
 Look more like an owl  
 Than that horrid fowl,  
 Stuck up there so stiff like a side of coarse leather.  
 In fact, about *him* there's not one natural feather."

Just then, with a wink and a sly normal lurch,  
 The owl, very gravely, got down from his perch,  
 Walked round, and regarded his fault-finding critic  
 (Who thought he was stuffed) with a glance analytic,  
 And then fairly hooted, as if he would say:  
 "Your learning's at fault *this* time, anyway;  
 Don't waste it again on a live bird, I pray.  
 I'm an owl; you're another. Sir Critic, good-day!"  
 And the barber kept on shaving.

## LESSON FORTY

### PARAGRAPHS THAT CONVINC

If your attempts to convince readers and hearers still  
 "hang fire" after the preceding lessons, the trouble is prob-

ably to be found in your paragraphs. No matter how good your outline, if your topics do not unroll neatly into good paragraphs, you will neither write nor speak convincingly. Paragraphs as well as sentences must be emphatic.

Now a paragraph that is clearly and logically developed from a topic sentence, as explained on page 191, is usually emphatic. Compare the two following paragraphs. The first is emphatic, the second is not, because the first is clearly and coherently developed from the topic sentence, while the second is confused and disorderly in its arrangement of sentences:—

A young man should not claim exemption from service to his government unless the reasons are compelling. Children that will starve without his support, a mother dependent upon him, a physical weakness that will render him useless in the field, all these are reasons for exemption. But without such excuses, he should offer to “do his bit” and do it gladly.

Some men have children who must be fed. Others must work for a dependent mother. With such reasons as these a man may claim exemption from service to his government. Otherwise he should “do his bit” and do it gladly. Physical weakness, which would render him useless in the field, is also a cause for exemption.

Develop every topic in your speech or your letter, open it outward like a fan, and you will be emphatic in your writing and therefore convincing.

There are, however, other lesser aids for making paragraphs emphatic that may be studied briefly.

1. *Position.* The first and the last parts in a paragraph are the emphatic places, just as they are in a sentence or in a whole composition. But, as has been said above, if you develop your topic sentence properly, the important ideas will go almost automatically into the emphatic places.

However, in paragraphs, as in sentences, an unusual paragraph beginning or ending may be a forceful device. Any departure from the ordinary that will get the reader's attention, any shock or challenge, may be employed with good effect. Good literature abounds with paragraphs that open or close with such arresting words and phrases as, — *It did not! Bang! Done for! The colonel winced.*

2. *Variety.* The paragraphs in a long composition bear very much the same relation to one another as sentences do within a paragraph. It follows, therefore, that the rules for variety among sentences in a paragraph may be applied to paragraphs in a composition. Some should be long, some short. They should not all be developed in one monotonous fashion by putting the topic, for instance, in the first sentence, and then expanding it. A series of such paragraphs, all constructed exactly alike, would scarcely be emphatic. See pages 190 to 193 for the different methods of paragraph development that are at your command.

Read your paragraphs aloud after you have written them. You may be able to develop an ear and a feeling for paragraphs, just as you do for words and sentences. A very good criticism was recently given in a classroom after the members of a class had listened to one of their number read a composition. When the teacher asked for comment one pupil said, "It doesn't sound 'paraphraphy' enough." The new word he used was expressive, if not authorized. With a little thoughtful study of paragraphing you will soon find that the paragraphs in a composition sound very much the same as the stanzas in a poem. They should proceed with the same smoothness, and should indicate definite and emphatic changes or partitions in the thought. Do not be satisfied with your compositions until they sound "paraphraphy." Others will not.

## PRACTICE

1. Examine the paragraphs in the extract on page 169 for emphasis by position, and for variety.
2. Write a convincing paragraph on one of the following topic sentences. Use repetition: —  
 It would be a mistake to lengthen the school day.  
 Marks do not give a just estimate of a pupil's work.  
 Elementary schools and high schools should be housed in the same buildings.  
 The movies do more harm than good.
3. Write three paragraphs, — the first in favor of your candidate for the presidency of your club; the third, against the rival candidate; the second, a brief transitional paragraph between the two.
4. In a single paragraph contrast one of your friends with another. Alternate the sentences, so that the first will tell about one friend, the second about the other, and so forth.
5. In a single paragraph contrast one of your friends with another. Let the first half of the paragraph deal with one friend, the latter half with the other.
6. Write two paragraphs to prove that the decision in some contest was unfair. In the first one explain why it was unfair. In the second express your indignation at the unfairness. Perhaps these topics may be suggestive: —  

Unfair Judges.	Winning to Lose.
“Game” Losers.	What's the Use!
7. Plan a composition of five or six paragraphs on one of the following topics. Indicate just what part of the subject each paragraph is to deal with. Point out transitional paragraphs. Write topic and summary sentences for each paragraph: —  

Clubs — Good and Bad.	Fighting for Marks.
Athletics — Good and Bad.	Teachers — Fair and Unfair.
Records — in School and Out.	Wasted Saturdays.
Betting is Wrong.	Arithmetic <i>vs.</i> English.

8. Study the means of securing emphasis employed in the following paragraphs: —

If one person should say to another that he acted or carried on like a goat, he might be guilty of a discourtesy; to say he is "capricious" sounds a little more genteel. It means the same, though it is neither as forcible nor as figurative a term. It is not so much a faded metaphor as a condensed one. The word comes from the Italian *capriccio*, "the skipping movements of a goat"; it in turn comes from the Latin *caper*, a "he-goat." And so *capricious* means goat-like, to act like a goat, to be unsteady, fickle, changeable, apt to change one's opinions suddenly. Whoever has seen a goat feeding on some vacant lot can readily see the similarity between the actions of a goat and a capricious person; the goat will take a nibble of grass at this place and suddenly jump to another place for another nibble; a capricious person will change his opinions just as suddenly and as arbitrarily. There is no telling what either will do the next moment. — E. Schultz Gerhard in *American Education*.

Just as many of the terms designating the different kinds of animals whether wild or domesticated, are indicative of the place from which they come, so many of the words designating the countless varieties of dress goods and fabrics take their origin from the place where they were first manufactured. There is wrapped up in them a great deal of the history of the textile industry of the world. The commonest names of dress goods have an ancient and interesting history back of them. "Calico" receives its name from Calicut (Calcutta, according to French); "muslin" is named after Moussul, a city in Turkey; "madras" comes from Madras in India; "cashmere" is from Kashmir, a state north of India; and "lawn" is from Laon, a town near Rheims. "Cambric," another cloth as important as common, was first made in Cambray, France. "Lisle," whether thread or hose made of lisle silk, came first from the city of Lisle in French Flanders; and "worsted" is so called because it was first manufactured in Worsted, England. — *Ibid.*

9. The class debate was interrupted by the luncheon bell. Alice had by no means finished speaking. She would rather "have her say" than her luncheon. So here she is, standing on a soap box in the school yard, finishing her argument. Write

two paragraphs about the picture. In the first tell what she is saying. In the second tell what impression she is making on those gathered around her.



"VOTES FOR WOMEN!"

## LESSON FORTY ONE

### SPEAKING TO CONVINCe

If you are a member of a little club you know how necessary it is that order be maintained at meetings. Unless order is maintained all the members will talk at once, confusion will result, and no business will be completed. It is necessary, therefore, that strict rules be observed, that things run with precision and clocklike regularity. For the purpose, therefore, of getting the most out of club meetings of

all kinds, a certain definite procedure has to be observed. This is called *parliamentary order*, so named because it is based upon the rules of order of the English Parliament and of other governmental bodies. After all, these bodies are nothing but extremely large and important clubs for the conduct of national business. The business of your little club is not so important, but it should be conducted with dignity and seriousness.

The officers of your club are *president, vice-president, secretary, treasurer*. Perhaps you also have a *corresponding secretary*. If so, then he will look after the letter writing. He will send out invitations, notices, challenges, and so forth. The other secretary will simply record the happenings at meetings and keep his reports, called *minutes*, in a book for reference. His special name is *recording secretary*. These are the customary club officers. The names themselves make little difference. No matter whether you call your club a council or a camp fire, no matter whether you call your president a chief or a guardian, the organization is the same, and the necessity for orderly behavior is just as important.

The general conduct of a meeting of your club should be about as follows:—

1. Call to order.
2. Roll call.
3. Secretary's report.
4. Left-over business.
5. New business.

(Under 4 and 5 may come reports of officers and of special committees appointed by the president.)

6. Announcement of program for next meeting.

(This may be a regular entertainment by the members of the club, or it may be a challenge debate, a con-

test of another sort, or a speech by a distinguished visitor, and so forth.)

7. The program.

(Songs, stories, speeches, dances, demonstrations, debating, and so forth.)

8. Adjournment.

In speaking either from the platform or from the floor in a club meeting, a speaker should address the leader as "Mr. President" or "Mr. Chairman," and wait until he is recognized by the presiding officer before he proceeds to speak. Not to do this is to speak out of order, a very confusing and discourteous action. After a speaker is recognized by the chair, he "has the floor," and he may not be interrupted if he is making a formal speech. If he is speaking in some general discussion he may be interrupted only by the chairman or by some one who wishes information about certain points that are being discussed. Some clubs fine members who interrupt or who talk from the floor without recognition by the speaker.

In debating it is necessary to address, not only the president of the club or the presiding officer of the debate, but the judges of the debate, and the audience; thus, — "Mr. Chairman, Honorable Judges, Ladies and Gentlemen."

It is better form for the presiding officer at a club meeting to stand in recognizing speakers, except in the case of rapid, heated discussion in which speakers address the chair in quick succession. He should remain standing until the speaker addresses him in return.

A chairman, in introducing a speaker, should be brief and definite in his remarks. He may state whence the speaker comes, what his interests are, what he is going to speak about, why he comes to speak, and so forth. At the



conclusion of his introductory remarks, he should give the full name of the speaker. This is the speaker's signal to stand and recognize the chairman, either by nod of the head or by the words, "Mr. Chairman." The speaker should not stand until he hears his name announced by the presiding officer.

When opportunities to speak present themselves do not shrink from them. Ability to meet a situation that calls for speaking, especially informal or unprepared speaking, should be zealously cultivated. Join a club. Be an active member. If you are called upon to prepare a speech in the club, do so gladly and eagerly. Be more eager, however, to enter into the informal discussions that take place. It is in unprepared speaking that your club will be of greatest service to you, if you will permit it. Poise, readiness, and alertness to meet opposition in speaking are all three to be attained through activity in club work.

The principal types of unprepared speaking are, —

Announcements	Introductions
Presentations	Acceptances
Criticisms	Story telling
After-dinner speeches	

Some of these may be prepared, wholly or in part. As a rule, however, the necessity for any one of them is likely to arise without notification, and it must be met with readiness. You cannot write or memorize in advance, though you may ponder for a little while and make up your mind as to the general line of your remarks.

Detailed rules cannot therefore be laid down for any of these types of speeches because they depend upon the occasion on which they are given for form and content. Brev-

ity and point, force and clearness, are essential to all. Have a brief but definite plan and hold to it. If you are making an announcement, —

- (1) Tell what you are announcing.
- (2) Explain the circumstances.
- (3) Urge support.

Do not give (3) before (1) and (2). Similarly, in the other types, follow some regular order and strip your speech of all unnecessary material. Explain tersely the circumstances. Conclude definitely with a person's name, if you are introducing; with the gift, if you are presenting something; with an expression of gratitude, if you are accepting something. Observe keenly the method of other speakers in meeting demands made upon them for informal speeches. In your school career you have many opportunities not only to make informal speeches yourself, but to hear good ones made by others.

#### PRACTICE

1. Make an announcement to your classmates. Have some one reproduce it in order to see whether you have made yourself perfectly clear. Perhaps it is an announcement of some game, some club meeting, a special exercise in school, or the postponement of an entertainment.
2. Imagine that your class is giving a present to a teacher. Make an appropriate little speech of presentation.
3. Reproduce the teacher's speech of acceptance of the gift.
4. Make a connected criticism of a speech. Remember that criticism is of two kinds, *destructive* and *constructive*, *discouraging* and *helpful*. Make yours helpful and courteous. Start by commending the good points. Reserve unfavorable criticism for the middle of your criticism. Conclude, if possible, with favorable criticism.

5. Tell to your class a story or a bit of news that you have read. Invite criticism and repeat your talk in accordance with criticism received.
6. A former teacher of yours from another school has come, upon your invitation, to address your school club. Introduce him.
7. You have been asked to make excuses to your club for the absence of one of the most prominent speakers on the program. Make a speech in which you explain his absence sympathetically.
8. One of your colleagues on a debating team is mysteriously absent when the debate is called. Make inquiry in open meeting as to his absence. Ask the chairman to postpone the debate until he can be found or until his absence can be accounted for.
9. Suppose that you are chairman at a debate. Announce the question to the audience; explain who the debaters are; name the judges; explain the conditions of the debate, that is, the number of speakers on each side, the length of time each may speak, the conditions of refutation.
10. Conduct a class discussion on some subject of vital school interest. Appoint some one to act as chairman. Talk from your seats rather than from the front of the room. Insist upon parliamentary order in every respect.

## LESSON FORTY TWO

### WORDS THAT CONVINCED

Words are to writing and speaking what the bullet is to the gun. At the end of every new study of construction or thought development you must reconsider your choice of words, the little bullets that carry your thought. You cannot be thoroughly interesting without vivid words, no matter how interesting your thought is. You cannot be clear without accurate words, no matter how clear your thought is. You cannot convince without the right words.

Words come into our language from numerous sources.

Many of our common words were immigrants that have become naturalized. Latin has contributed many words to our language, so many that some people insist upon a knowledge of that language for those who would know English thoroughly. Many of our Latin words have come to us through French, Spanish, or Italian, all of which languages are themselves chiefly Latin in origin. Anglo-Saxon was the language spoken in England before the Norman Conquest. The simplest words in the English language today are usually of Anglo-Saxon origin,—most words of one syllable and words that apply to the simpler pursuits and activities of men. Greek has contributed many words that have to do with science. The Greek language offers unusual opportunities for the formation of compound words. When a new word is needed to meet some new invention, Greek is oftentimes the language that supplies it. *Gram*, for instance, is Greek for *writing*; added to *Marconi*, *marconigram*, it means wireless writing, or writing according to Marconi, the inventor of wireless telegraphy.

But words come into the language from many sources other than these three principal ones. From Italian come *stiletto*, *macaroni*, *piano*; from Russian, *steppe*, *knout*, *samovar*; from Spanish, *negro*, *tornado*, *renegade*; from Malay, *bamboo*; from Hindu, *chintz*; from Arabic, *tariff*; from German, *noodle*; from American Indian, *tobacco*, *tomato*, and many of our place names. English is a world language. It draws words from all quarters of the earth and uses them as it finds them or adapts them to use through convenient modification. The customary method of indicating origin in the dictionary is by means of brackets and the sign <, thus, — *old* [<AS, *eald*, *old*]; *home* [<AS, *ham*, *home*]. AS stands for Anglo-Saxon; L for Latin; F for French; G for Greek, etc. (See page 97.)

Words are built up from combinations. Most words of more than one syllable have been constructed by making additions at one end or the other. An addition made at the beginning of a word, modifying its meaning, is called a *prefix*. An addition made at the end of a word, modifying its meaning, is called a *suffix*. The central part of a word, or the original part to which prefixes and suffixes are added, is called the *root*. In the word *subjection*, for instance, *sub* is the prefix, *ject* the root, *tion* the suffix. The root *ject* is from the Latin *jacere*, meaning to throw; *sub* is a Latin word, meaning *under*; *tion* is a French suffix derived from Latin, meaning *state of*. The word *subjection* therefore means "state of being thrown under or placed under authority."

When the last letter of the prefix is the same as the first letter of a root, one of the letters may be dropped, or the prefix may be modified in order to make pronunciation easier. The prefix *sub* may thus become *suc* in *success* (*sub* and *cedo*, to go) for *subcess* would be an awkward combination. For the same reason it becomes *suf* in *suffer* (*sub* and *fero*, to bear), *sug* in *suggest* (*sub* and *gero*, to bring), *sup* in *support* (*sub* and *porto*, to carry). Likewise, the last letter of the root of a word or the first of a suffix may be dropped when they are the same, as in *subjection* above.

#### PRACTICE

1. Look up the following words in the dictionary. Tell from what language each one is taken: —

abacus	coffer	mezzotint	silk
albatross	cruise	moccasin	slaughter
alligator	divan	nankeen	sofa
bazaar	epaulette	orange	tam o'shanter
boor	gingham	pastel	tea
bouquet	gong	poodle	waltz
canto	jubilee	rattine	wigwam
carnival	lilac	sabbath	yacht

2. Be able to spell the following words. Point out the prefix and the root of each. Explain any modifications of prefixes that you find. State the exact meaning of each word:—

absolute	elapse	persevere	semiannual
accept	evince	perspire	semicolon
anteroom	extreme	persuade	substance
antitheses	forehead	postgraduate	substitute
avert	forestall	preamble	suburbs
beseem	forewarn	prefix	superb
bestir	illuminate	prelude	superintendent
circumnavigation	impute	preposition	superlative
circumspect	insight	prologue	superstition
collect	insult	promote	symmetry
commission	interfere	pronoun	transfer
confess	interval	reflect	transpose
consume	interrupt	resign	traverse
decrease	miscalculate	retract	tricolor
degrade	misprint	retroact	undo
demerit	mispronounce	retrocede	unfortunate
dialect	nonentity	retrospect	unkempt
dialogue	obliterate	revenge	unnerve
difference	oblivion	seclude	uplift
disease	observe	secrete	upstart
dissemble	perpetual	secure	ultra-studious

3. Be able to spell the following words. Point out the suffix and the root of each. Explain any modification of suffixes that you find. State the exact meaning of each word:—

capable	elegance	celebrate	independence
culpable	hesitancy	congregate	independent
enable	accountant	fluctuate	bribery
profitable	attendant	nominate	finery
confederacy	blatant	fluency	stationery
frontal	calendar	politician	janitress
gradual	similar	guessed	negress
African	contrary	traded	beautify
American	necessary	nominee	gratify
appearance	stationary	conference	magnify
countenance	associate	difference	blissful

cupful	immortalize	idleness	attitude
impossible	memorize	advisor	latitude
responsible	respectfully	creator	promptitude
politics	respectively	suitor	solitude
puerile	sincerely	cinematograph	casualty
supplying	truly	biography	guaranty
delicious	argument	occasion	ambiguous
glorious	augment	omission	vestibule
pugilist	blandishment	attention	southward
curiosity	greatness	consecutive	westward

4. It is clear from what is said at the beginning of this lesson, that words are formed in various ways. Sometimes they are invented outright. Sometimes nouns and adjectives and verbs and adverbs are joined together to form new combinations, as in *runaway*. Sometimes proper names are used so commonly that they become common nouns. Explain each of the following words, — its meaning and its origin: —

holiday	cheep	chipper	makeshift	downfall
ragamuffin	boom	sizzle	clodhopper	railroad
giggle	breakfast	tobogganing	garage	smart
Christmas	steamboat	hoodlum	cackle	bronco
camouflage	runaway	dairymaid	caw	rumble
fiddlesticks	copperhead	gospel	whirr	bedlam

5. Look up the ten following "home words." From what language does each come? —

home	father	brother	daughter	hearth
mother	sister	son	child	love

6. Look up the ten following school words. From what language does each come? —

school	study	pupil	class	boy
book	teacher	desks	mate	girl

7. Following are some common word roots. Add prefixes or suffixes, or both, to them, and tell the meaning of each word you build: —

form	tract	junct	ject	fect
tend	flect	rupt	miss	fer

8. Give a simpler and shorter word for each of the following long ones. Point out the origin of both the long word and its shorter equivalent. Tell from what language each word is taken : —

abominable	redundant	exeruciating
stupendous	emphatically	leviathan
despicable	colossally	interminable

9. From your knowledge of prefixes, show that each of the following expressions contains a repetition. Write each one properly : —

divide up.	precede before.
descend down.	retrograde backward.
connect with.	subject under.
explain about.	three-cornered triangle.
retreated back.	circumnavigate around the world.

10. Look up the terms *bronco* and *bronco busting* in the dictionary. In the light of the information found tell just what is happening in the picture opposite. Use as many words as you can that are special to the situation, — *rear*, *whoa*, *wild*, *break*, *fiery*, and so forth. Then tell what is happening, in the language of one who is watching the sport supposedly for the first time. This person's vocabulary will probably contain many words having prefixes and suffixes such as, *unbroken*, *defiant*, *dangerous*, *unmanageable*, and so forth. List as many as you think applicable to the picture.





BREAKING THE BRONCO.

## CHAPTER V

### HOW TO BE THOROUGH

#### INTRODUCTION

No one needs to be told that thoroughness is the first rule for doing anything well. The question is not “*Why* be thorough?” — that answers itself. It is “*How* to be thorough in writing and speaking.” Care in *preparation*, care in *expression*, care in *revision* — these are the three guideposts for thoroughly good writing and good speaking. Care in preparation and care in expression have been emphasized in every lesson in this book. Careful revision will be the chief subject of this Chapter.

#### LESSON FORTY THREE

##### CORRECTING YOUR OWN COMPOSITIONS

Learn to criticize yourself. You know your faults and your weaknesses. Correct them before anybody else has a chance to do so. Self-criticism is a valuable attainment. Criticism that others make of your work may be helpful and encouraging. Criticism made by yourself of your own work is a good deal more likely to be corrective. It is a sign of real ability to be able to educate yourself. Learn, therefore, to correct your own speech and writing. Be un-

sparing in criticism of your own work before you pass it on to another for criticism. In education, as in all other things, you can be helped by others only provided you help yourself.

Everything that you write for others should be carefully read over before it is passed on. Read your compositions through first of all to see whether or not you have carried out the plan you had in mind before you began. If the composition or the letter does not read clearly, then one of two things has happened. Either you did not carry out your plan; or it was not a good plan. In either case there is only one thing to be done, — rewrite. The meaning of the word *revision* is *re-seeing*. You see as a whole the piece of work that you planned part by part. It is this second sight that enables you to judge, before it is too late, whether you have failed or succeeded.

If you are satisfied with your plan and the way it is carried out, then read through again to detect misspelled words. Read through a third time to detect faulty punctuation. Read through a fourth time to detect your “pet” error in grammar, and so forth. You know from former work and from former correction what errors you are likely to make. Every one has his own special difficulties. In speaking, be equally unsparing. Keep in mind the errors in speech for which you have been criticized on former occasions. It may be well to have them on a piece of paper before you, as signposts telling you what directions *not* to take. You should keep a little notebook for the listing of special errors and their correction.

There are many ways of calling attention to error in written composition. Certain signs are sometimes placed in the margin opposite the line in which an error occurs. A misspelled word, for instance, may be indicated by a check, √, or by the abbreviation *sp.* If something has been

omitted, the caret,  $\wedge$ , may be used to call attention to the fact. The sign ¶ means that paragraph indentation should be made; *no* ¶ means that no such indentation is required. Faulty punctuation may be pointed out by the letter *p* or by the abbreviation *punc.*, or the proper punctuation mark may be placed in a caret, thus,  $\wedge$ . The abbreviation *cap.* may be used to indicate required capitalization; the abbreviation *l. c.*, to indicate that small letters should be used instead of capitals. It is better not to have a too elaborate scheme for marking errors in composition work, for the machinery of correction is of course far less important than the correction itself.

Below are two letters containing errors. Following these is a composition that also has certain errors in it. Both the letters and the composition are well planned, but the errors in them are serious and should not be permitted to occur. Suppose you read the letters and the composition through three times or more. The first reading (in this instance) is for misspelled words, which are indicated by a circle. The second reading is for faulty punctuation, which is indicated by a triangle. The third and subsequent readings are for faulty grammar, including omissions, repetitions, incomplete sentences, lack of unity and coherence or clearness, and so forth. These errors are indicated by a square. Sometimes these marks are connected by a line, to show some inconsistent relation among errors. If, for instance, a word is spelled in two ways, the circles marking the words are connected. Each of these three signs is usually at the very place where error occurs. Opposite, on the margin nearest to the error, is reference to the lesson, the page, and sometimes the section where a particular kind of error is treated in this book.

Study these corrected pieces of work carefully. Point out merits in them. Look up every reference given. Rewrite correctly.

15 Water Street  $\Delta$  Phila., P. 22

December 10, 1917

Albert Marvin, Esq.,  
439 State Street,  
Boston, Mass.

Pp. 352, 354 My dear Mr Marvin:

Our school, P.S. 27, is raising a fund for the erection of a tablet to the memory of Henry A. Pector, once its distinguished Principal. The records show that you were a member of the first graduating class of the school, which P. 156-157 makes us feel that you would perhaps like to contribute something to this worthy movement. Old graduates are sending in amounts ranging from ten cents to ten dollars. Contributions may be sent to the president of the present graduating class, who is chairman of the Tablet Memorial Committee, at the address above. Pp. 352, 354

Very truly yours  $\Delta$   
James Stimson,  
Secretary.

Pp. 353, 357, P. 22

Furlong, Penna.,  
July 7, 1917.

P.17 'My dear Mr. Jones' Δ

P.344 Mr James A Brady Δ manager of the Bennett  
Construction Company, 325 Market Street, Phila.

P.354 of general office assistant. He would like to  
have a letter from some one who is acquainted  
with me and who can speak knowingly about  
my standing in business college. As you were

P.343 at Palmer's Δ I am taking the liberty of  
asking you to write to Mr Brady in my be-  
half. If you can give him my total average  
standing in bookkeeping, stenography, and typew-  
riting, you will probably assist him greatly

P.352 in coming to a conclusion regarding me. I shall  
appreciate your courtesy in this matter very  
much indeed.

P.32 Very truly yours Δ  
Harry Rowe

Thomas J. Jones, Esq.,  
223 North Broad Street  
Philadelphia, Penna

## GRANNY GRAMMAR'S PARTY

Granny Grammar one day gave a party to all her children. However, not a single one of them behaved altogether to Granny's liking.

P.345 Master Noun  $\Delta$  for instance, who Granny has al- P.299  
ways been partial to, did nothing but call out  
names all the time. Names of people  $\Delta$  names of P.344  
places, names of things, he screamed at the  
top of his voice. Little Master Pronoun helped  
P.352 him along with the noisy business, and sulked a  
good deal because he wasn't given greater  
opportunity to act as his substitute. Master  
Adjective huddled close to Masters Noun and  
Pronoun throughout the party. He was ever and  
anon describing them to the others present and  
accounting for their weird behavior. But  
Master Verb was the life of the party, though  
he was the most unruly of Granny Grammar's  
P.105 childern. He simply would not be still a  
moment, but danced and frolicked all over the  
place. I never saw any one so active as he  
was. He dominated everybody and everything,

and was quite the most important person present. Master Adverb traipsed around after him, or tried to, all the time, doing his best to account for Master Verbs' astonishing P.265 maneuvers. Master Preposition made it his particular business to go about and strike up relations among the rest, much to their annoyance sometimes; and Master Conjunction busied himself connecting this one with that one, trying to arrange them in some sort of consistent grouping. Master Interjection was so overcome with emotion at the sight of so great disorder and confusion that he cried one minute and laughed the next, blubbing and ejaculating continuously.

By and by, the noise and hubbub made by her P.105 unruly children began to tell on Granny Grammar's nerves. After a good many attempts at discipline she found herself actually obliged to impose sentence upon them. With great sternness and dignity of manner she arranged them in a row and resolutely said, "Hush! my P.105 dear children should behave quietly and politely in my presence."



## PRACTICE

1. Select a subject for a composition from the lists on page 183 or 224. Make a careful plan for a composition of about four hundred words. Let one of your classmates write the composition, using your plan. Then criticize the development of the whole composition from the plan, and the construction of each paragraph. Was the original plan at fault? If it has been changed in the writing out, was the change a good one? Should the composition be reconstructed and rewritten, or merely corrected?

2. Revise by replanning and then rewriting the following paragraph:—

The negroes working upon the foundations of the great hotels in St. Augustine, Florida, sang songs as they labored. A play song is different. As the natives carry sacks of coal to the steamers in the port of Curaçao, they sing a chorus, to the rhythm of which each step is taken. As the chorus ends a bag of coal is dumped into the hold; and then the song goes on. A play song may be a lullaby, or a love song, or a humorous song. The chief difference between a work song and a play song is that the former is sung by a group of laborers to accompany some task that they work upon together; while the latter is sung by an individual and expresses some personal emotion, or tells a story. In Charleston, South Carolina, you can hear the negroes at night thrumming on banjos as they sit on the curbstones of the streets, and singing songs or hymns just to amuse themselves. The chorus is the important part of a work song; in the play song the chorus is less important than the narrative or whatever it is makes up the body of the song. There are harvest songs, spinning songs, hunting songs, planting songs, building songs, and, among savages, war songs; but, with savages, war is part of the day's work.

3. Mark a letter or a composition of your own for correction. Place on the margin exact references to the lessons in this book that should be consulted for the principles involved.
4. Have one of your classmates rewrite a composition of your own that you have marked for correction. Be sure that he

makes every correction in accordance with the references you have pointed out.

5. Correct and rewrite a composition written by one of your classmates. Compare his errors with those you make yourself. Do you both have the same kind of difficulty, that is, do both of you make the same kind of errors?
6. Write a short composition on one of the following topics, and submit it to your classmates for correction:—

Criticism of Myself by Myself.

Criticism of Myself by Others.

The Kind of Criticism I Like.

The Kind of Criticism that I Heed.

The Kind of Criticism that Discourages.

Listening to Criticism, and Profiting.

Listening to Criticism, and Forgetting.

Criticizing Others.

Criticism and Ridicule.

Criticism and Sympathy.

Errors Caused by Lack of Training.

Errors Caused by Carelessness.

Errors Caused by Inattention.

Errors I Was Born With.

Errors I Have Learned from my Companions.

7. What kinds of errors are likely to be made as the result of carelessness? Enumerate them. Point out errors of this kind in the letters and the composition above, or in your own work.
8. On the other hand, what errors in the letters and the composition above are due entirely to lack of knowledge or training? Which sort of errors do you consider the more serious, those that result from carelessness or those that result from ignorance and lack of skill? Why?

## LESSON FORTY FOUR

## TESTING YOUR SPEECH

It is more difficult to correct speech than it is to correct writing. Words when spoken pass away. Words when written remain. However, you can and must do much to make your speech clear and correct. Cultivate an accurate eye and an accurate ear. Mispronunciation is due oftentimes to mis-hearing, just as misspelling is due to mis-seeing. It takes more than a glance to *see* a word exactly. The eye must *dwell* upon a word until the letters and their positions are fixed. In the same way, words must be pronounced so that every syllable can be heard. Words that are spelled and pronounced nearly alike are frequently mistaken one for another, and results may be serious if the words are widely different in meaning. It is easy to see *augment* for *argument*, *infantry* for *infancy*, *peace* for *please*, *affect* for *effect*, if your habits of seeing are careless. It is still easier to hear one of these words instead of the other, unless they are pronounced accurately.

When one word ends with the same or nearly the same sound as that which begins the next word, it is easy to pronounce the two sounds as one. Make certain that both *y*'s are heard in the name *Dolly Young*, that both *k*'s are distinctly pronounced in *bookkeeper*, that such words as the following are kept clearly apart by distinct pronunciation: — *canceled date*, *beautiful landscape*, *Mary's smile*, *silent treachery*, *great deal*.

Check up such errors as these, both in your own speech and in the speech of your classmates. Be a sincere critic of yourself, a kind but firm one of your friends, in the correction of such mispronunciations as, —

<i>an</i>	for <i>and</i>	<i>et</i>	for <i>ate</i>	<i>futher</i>	for <i>further</i>
<i>git</i>	for <i>get</i>	<i>haf</i>	for <i>have</i>	<i>hunderd</i>	for <i>hundred</i>
<i>kin</i>	for <i>can</i>	<i>nuther</i>	for <i>another</i>	<i>onct</i>	for <i>once</i>
<i>perty</i>	for <i>pretty</i>	<i>youse</i>	for <i>you</i>	<i>yit</i>	for <i>yet</i>

It may not be necessary to interrupt a classmate when he has mispronounced a word. But while he is speaking you may jot down his mispronunciations and politely call his attention to them afterward. This will be a help to him and will also put you on guard in your own speechmaking.

Study particularly the mispronunciations listed on pages 104 to 106. Make a list of your "pet" mispronunciations and practise unceasingly to correct them.

It is not only mispronunciation of words that needs to be checked up by rigid criticism. Misconstructions or ungrammatical expressions need equal attention. Below, some of the most common misconstructions in English are listed under certain parts of speech. This list should be of great service in the criticism of class speeches. One pupil may act as pronoun critic; another as verb critic; and so on. The one criticized may thus be enabled to connect his special troubles with certain parts of speech and may direct his study accordingly. Some overlapping is made necessary in the list by the fact that some frequently misused words may be employed as more than one part of speech; *yet*, for instance, being both an adverb and a conjunction, is listed under both headings.

Fix in your mind the correct form of the examples in the following list by sheer repetition. Train your ear to English sensitiveness, just as the musician's ear is trained to music. Learn to carry good English by ear, very much as you carry a tune. To study deeply into the cause of error in each case will not always be of great benefit, just as to study individual notes in a piece of music will not always help you to

appreciate a tune. But it may be a helpful satisfaction to establish a reason for the correct form by consulting page 104 and also the brief grammatical review in the appendix of this book.

## PRONOUNS

1. **Himself.** *Not* Hissself.
2. **His.** *Not* His'n.
3. **Themselves.** *Not* Theirselves.
4. **Those books or these books.** *Not* Them books.
5. **It was I.** *Not* It was me.
6. **My sister and I went.** *Not* I and my sister went. *Not* Me and my sister went.
7. **He stood between John and me.** *Not* He stood between John and I.
8. **There are two books on my desk.** *Not* They is two books on my desk.
9. **We girls are knitting.** *Not* Us girls are knitting.
10. **He is taller than I.** *Not* He is taller than me.
11. **Whom did you speak to?** *Not* Who did you speak to?
12. **Who do you think I am?** *Not* Whom do you think I am?'
13. **Each of them should do his work.** *Not* Each of them should do their work.
14. **The man who is ill.** *Not* The man which is ill.
15. **A heart and a soul with love in them.** *Not* A heart and a soul with love in it.
16. **I am afraid of his falling.** *Not* I am afraid of him falling.

## ADJECTIVES AND ADVERBS

1. **This kind or that kind.** *Not* These kind. *Not* Those kind.
2. **This sort or that sort.** *Not* These sort. *Not* Those sort.
3. **Better.** *Not* More better.
4. **Loveliest.** *Not* Most loveliest.
5. **An apple.** *Not* A apple.
6. **This book or that man or those balls.** *Not* This here book. *Not* That there man. *Not* Them there balls.

7. **Lose.** *Not* Lose out.
8. **End.** *Not* End up.
9. **Join.** *Not* Join together.
10. **Explain.** *Not* Explain about.
11. **Divide.** *Not* Divide up.
12. **Start.** *Not* Start in. *Not* Start out. *Not* Start off.
13. **Keep off.** *Not* Keep off of.
14. **First.** *Not* First off.
15. **This is the better of the two.** *Not* This is the best of the two.
16. **I want a glass of cold water.** *Not* I want a cold glass of water.
17. **The secretary and the treasurer were present.** *Not* The secretary and treasurer were present.
18. **I have seen him twice.** *Not* I have seen him already twice yet.
19. **It is rather cool.** *Not* It is kind of cool.
20. **I like this sort of book.** *Not* I like this sort of a book.
21. **The music sounds sweet.** *Not* The music sounds sweetly.
22. **She plays well.** *Not* She plays good.
23. **He went quickly.** *Not* He went quick.
24. **I have none or I haven't any.** *Not* I haven't none.
25. **He did it again.** *Not* He did it over again.

#### PREPOSITIONS AND CONJUNCTIONS

1. **At my Uncle's.** *Not* By my uncle's.
2. **Back of or behind.** *Not* In back of.
3. **To keep.** *Not* For to keep.
4. **How are you?** *Not* How is it by you?
5. **He lives near us.** *Not* He lives by us.
6. **I won't go unless you go.** *Not* I won't go without you go.
7. **He plays as I do or He plays like me.** *Not* He plays like I do.
8. **He would have gone.** *Not* He would of gone.
9. **He had to go.** *Not* He had a go.

10. **He is at school.** *Not* He is to school.
11. **Get some books of her.** *Not* Get some books off her.
12. **There is a noise in the room.** *Not* There is a noise inside of the room.
13. **He put it on the shelf.** *Not* He put it onto the shelf.
14. **I am going on Monday.** *Not* I am going upon Monday.
15. **They find fault with her.** *Not* They find fault of her.
16. **He is different from me.** *Not* He is different than me.
17. **He jumped into the water.** *Not* He jumped in the water.
18. **I shall try to go.** *Not* I shall try and go.
19. **There was a dispute among the three boys.** *Not* There was a dispute between the three boys.
20. **Where is he?** *Not* Where is he at?
21. **She has been here twice.** *Not* She has been here twice yet.
22. **He took it from me.** *Not* He took it on me.

## VERBS

1. **Have not or has not or are not or is not or am not.** *Never* "ain't" for any of these.
2. **He doesn't.** *Not* He don't.
3. **Proved.** *Not* Proven.
4. **Got.** *Not* Gotten.
5. **Bought.** *Not* Boughten.
6. **Taken.** *Not* Taken.
7. **Sneaked.** *Not* Snuck.
8. **Climbed.** *Not* Clumb.
9. **Fought.** *Not* Fit. *Not* Fout.
10. **Attacked.** *Not* Attacted.
11. **Burst.** *Not* Busted.
12. **Have seen.** *Not* Have saw.
13. **Have gone.** *Not* Have went.
14. **Have come.** *Not* Have came.
15. **Have done.** *Not* Have did.
16. **Have sung.** *Not* Have sang.
17. **To go quickly.** *Not* To quickly go.

18. **I have broken.** *Not* I have broke.
19. **I have spoken.** *Not* I have spoke.
20. **He received an honor.** *Not* He got an honor.
21. **I have an apple.** *Not* I got an apple.
22. **She became angry.** *Not* She got angry.
23. **You ought to go.** *Not* You had ought to go.
24. **I saw the play.** *Not* I seen the play.
25. **I said I would go.** *Not* I says I would go.
26. **You shall obey me.** *Not* You will obey me.
27. **Either Mary or John is going.** *Not* Either Mary or John are going.
28. **These things are true.** *Not* These things is true.
29. **If I were you.** *Not* If I was you.
30. **That doesn't make any difference.** *Not* That don't hurt.
31. **Mother is preparing dinner.** *Not* Mother is making dinner.
32. **There isn't any one present.** *Not* There aren't any one present.
33. **There are a man with a large hat and a woman with a small bonnet in the room.** *Not* There is a man with a large hat and a woman with a small bonnet in the room.
34. **Shall I take this to the office for you?** *Not* Shall I bring this to the office for you?
35. **Let me look into that drawer.** *Not* Let me get into that drawer.
36. **Let me go.** *Not* Leave me go.
37. **It is raining; therefore I cannot go.** *Not* It is raining; therefore, I could not go.
38. **May I go with you?** *Not* Can I go with you?

An expression that is overused and that has become more or less meaningless as the result of overuse, is called a *hackneyed* expression. The dictionary defines *hackney* as *to exhaust by continued use; to make stale by repetition*. It is from a French word meaning an *ambling horse*. Speech that would move along with ease and vigor should not therefore contain words and phrases that "amble." Have



a classmate critic inform you at the close of a speech how many times you have used hackneyed expressions, and you will be surprised perhaps. Nearly every one has some expression that he overuses. It becomes a characteristic of his language. He uses it unconsciously. Following are a few of the commoner hackneyed phrases that sometimes make speech but an ambling and stumbling affair. Add others to them. Every locality has certain ones of its own:— *cold as ice, be that as it may, proceeded on our way, still at the same time, deem it advisable, as I was saying, look here, listen to me, well then, as I was going to say.*

Do not forget in the criticism of speeches that you owe it to the speaker to commend, to criticize favorably as well as unfavorably. If he makes noticeable effort to avoid certain types of error that he himself is inclined to make or that are characteristic of the school, praise him for it. If he catches his own errors and corrects himself, again commend him. If he omits slang, if he compares adjectives properly, if he always avoids the double negative, if he keeps his subjects and predicates always in agreement, you cannot be too generous in your commendation of his speech. It is well to state such merits at the outset of your criticism, and to refer to them again at the close. If you thus place your adverse criticism between favorable comments, you will be constructive and encouraging rather than destructive and discouraging.

#### PRACTICE

1. Pronounce the following words correctly. Tell what error is likely to be made in the pronunciation of each:—
 

children	fought	hurt	nothing	such
farther	her	just	scared	yesterday
2. Pronounce each of the following pairs of words distinctly. Tell what error is likely to be made in their pronunciation:—

John's suit.	Dreadful lonesomeness.
For goodness' sake.	Never repeat.
Shakespeare's sonnets.	Failed daily.
Rainy yesterdays.	Going galloping gaily.
Contentment tells.	Different thought today.

3. Make groups of words in daily use, each group consisting of words that are similar in sound and appearance. Point out clearly differences in sound and pronunciation. Those given below illustrate what is meant. Write each word on the board and erase it quickly. Find out how many of your classmates saw accurately: —

class — glass.	repay — relay.
past — fast.	convert — concert.
truly — duly.	enemy — enmity.
accent — ascent.	first rate — frustrate.
decent — descent.	intermediate — immediate.

4. In the following sentences pronouns are wrongly used. Rewrite each sentence correctly. As far as possible refer to some section of this book for the explanation of your correction: —
- (1) They went theirselves.
  - (2) I and my friend went to church.
  - (3) He is going with brother and I.
  - (4) I like them caps very much.
  - (5) It was her who did it.
  - (6) They are three boys in that room.
  - (7) Us fellows had a good time yesterday.
  - (8) Tom is stronger than me.
  - (9) Who did you go to the party with?
  - (10) Who do you think I saw at the game?
  - (11) Every girl in the class must do their own work.
  - (12) The girl which was ill has returned to school.
  - (13) There aren't any of us going.
  - (14) I saw a hand and an arm with a sword in it.
  - (15) I object to him answering questions intended for me.
5. In the following sentences adjectives and adverbs are wrongly used. Read each sentence correctly. As far as possible refer to some section in this book for the explanation of your correction: —

- (1) These kind of apple is the best.
  - (2) Of the two John is the strongest.
  - (3) The United States is the most richest country in the world.
  - (4) This is the sort of a place I mean.
  - (5) He only has twenty per cent in algebra.
  - (6) There is a answer to this question on page nine.
  - (7) He studied considerable.
  - (8) I kind of like Jane.
  - (9) Jim is generouser than John.
  - (10) I think he speaks good.
  - (11) The train moves very rapid.
  - (12) He hasn't got none.
  - (13) These here pencils are dull.
  - (14) Keep off of the grass.
  - (15) They started in to do their work.
  - (16) Let's divide the apple up.
  - (17) We joined hands together and danced.
  - (18) We're going to end up now.
  - (19) You are the only fellow who lost out.
  - (20) I have done it three times already.
  - (21) We told him over again.
6. In the following sentences prepositions and conjunctions are wrongly used. Read each sentence correctly. As far as possible refer to some section in this book for the explanation of your correction : —
- (1) Tom lives by his aunt's.
  - (2) How is everything by you today?
  - (3) Mary refuses to answer without we listen.
  - (4) Sam talks like Jim does.
  - (5) I placed my shoes in back of the chair.
  - (6) I would of gone if I had known.
  - (7) He has went because he had a.
  - (8) John is to home.
  - (9) I went to get a pencil off him.
  - (10) Please let me get into that bag a moment.
  - (11) There was a sound of merry-making inside of the tent.
  - (12) I failed in English upon Thursday.
  - (13) I do not find fault of your work.
  - (14) The United States is different than other countries.

- (15) He went in the room to get his coat.
- (16) He is going to try and win.
- (17) Between this, that, and the other, I have no peace.
- (18) Father gave me his knife for to keep.
- (19) Where in the world is Mary at?
- (20) They have been here three times yet.
- (21) She took my paper on me.
- (22) Neither Tom or Alice has the lesson.

7. In the following sentences verbs are wrongly used. Read each sentence correctly. As far as possible refer to some section in this book for the explanation of your correction: —

- (1) He don't go until tomorrow.
- (2) The problem has been proven.
- (3) I have gotten my books.
- (4) I come over yesterday.
- (5) You shouldn't have boughten that candy.
- (6) I have broke my pencil.
- (7) He has spoke to me three times.
- (8) I clumb the ladder, snuck over the roof, and fit like a Trojan.
- (9) The bag has busted.
- (10) I got ninety for that recitation.
- (11) I haven't got your hat.
- (12) It has got to be done.
- (13) I have never saw such a boy.
- (14) He has got to be a big boy.
- (15) They have went to Camden.
- (16) The books have came at last.
- (17) You hadn't ought to do that.
- (18) He seen you throw the paper.
- (19) So I says to him that he had better go quickly.
- (20) He urged me to hastily return.
- (21) Shall you help me carry this bundle?
- (22) Neither Bill nor Harry are present.
- (23) His words, spoken at our commencement, is true.
- (24) If he was you, he would not pass.
- (25) I shall have to do the lesson over, but that doesn't hurt, I suppose.
- (26) Mary is busy making supper for company.
- (27) Everybody present were delighted.

- (28) There is an apple with a luscious red appearance and a dish of peaches in the pantry.
- (29) Will I bring this letter to the post-office for you?
- (30) He answered when she calls upon him.
- (31) Can we go to the party tonight, mother?

8. Examine the following paragraph. Read it aloud as it stands. Then read it omitting all the hackneyed expressions contained in it. Tell what is gained in the second reading: —

They did not deem it advisable to take their coats with them. But before they arrived at their destination, it began to rain. "Just our luck!" said Emma. However, be that as it may, they were able to borrow an umbrella, and proceeded on their way. They finally reached the house where the party was held, and an enjoyable time was had by all, notwithstanding the fact that they were mussed up by the shower. Still, at the same time, they could have had a pleasanter afternoon had it not rained. As Emma often says, "Though I'm wet as a duck I can nevertheless make the best of things and have a good time."

## LESSON FORTY FIVE

### TESTING YOUR WORDS

Your choice of words must be as careful as your pronunciation. What has been said previously about word study (see pages 108, 215, 281) should be used as a basis for the criticism. Are your words exact and appropriate, or have you said a *nice* lesson and a *pretty* house? Do you say *allow* when you mean *declare*, *observation* when you mean *observance*, *differ with* when you mean *differ from*? Does your writing show that you have observed the rules of word-building (see page 283), or have you written *prehaps* for *perhaps*, *entermission* for *intermission*? Are your words specific, or have you used *noise* when you meant *rustle*, *red* when you meant *maroon*? Are all your changes in thought indicated by *and* and *but*, or have you stated

your thought transitions *nicely* by means of such words as *likewise*, *moreover*, *nevertheless*, *furthermore*? Is there evidence in your composition, both oral and written, that you have a usable knowledge of synonyms, so that you are able to convey delicate shadings in meaning and to avoid monotonous repetitions?

These are a few of the points upon which criticism of words may be based. Here again the work of criticism may be divided, so that one member of a class may specialize in the criticism of new words, another in good words used in the wrong places, another in homonyms, another in hackneyed words, and so on. Whatever errors are pointed out in the use of words you should note well in a book kept for the purpose. Be on your guard not to misuse the same word twice. Your own special vocabulary book will help you to avoid this. If you study a foreign language, you probably keep lists of words that trouble you. Why not also in the study of your own language?

Below is a list of fifty word groups that are commonly confused or misused in English speech and writing. You are certain to use some of these words in your own speech or writing. Be sure to use them correctly. Be unwilling that your classmates should use them incorrectly. Of course no such list can be exhaustive, for every locality has its own special misusages. Add to the list such words as are commonly confused in your own community. (The following definitions are in general taken from the Standard Dictionary): —

## 1

**Admittance, Admission.** — *Admittance* refers to place. *Admission* refers also to place but more frequently to privilege, favor, position, rate, etc. "Admission, — fifty cents. No admittance without tickets." "You may gain admittance to the entertainment of our club without admission to membership."

## 2

**Angry, Mad.** — *Angry* means sharp and sudden displeasure or indignation; temporarily disordered in feeling. *Mad* means disordered in mind. “You are angry because he copied from your paper.” “He became mad at the loss of his fortune.” Not, — “I am mad at you for going without me.”

## 3

**Around, About.** — *Around* means to encircle on all sides. *About*, as an adverb, means around. As a preposition *about* means approximate or in the neighborhood of. “What are you about?” “I have about twenty dollars.” “He walked around the block.” Not, — “I have around twenty dollars.”

## 4

**Beside, Besides.** — *Beside* means by the side of, close to. *Besides* means in addition to. “He sat beside me.” “He has my hat and his own besides.” Not, — “Beside, I think him a very earnest fellow.”

## 5

**Between, Among.** — *Between* refers to two objects. *Among* refers to more than two. “Divide the money between the two, among the three.” “Between us two, among us three.”

## 6

**By, Near, At.** — *By* means alongside, next to. *Near* means not distant, close at hand. *At* means at the place of. “He is sitting by me.” “He lives near me.” “He is at his aunt’s.” Not, — “He is by his aunt’s.” “How is it by you?” (Look up also *in*, *into*, *upon*, and *on* and explain their use in relation to *by*, *near*, and *at*.)

## 7

**Calculate, Reckon.** — *Calculate* means to compute, to estimate, by more or less complicated processes. *Reckon* means to look upon or consider in a more general sense than calculation. “He calcu-

lated his time to a fraction of a second." "I reckon him wise." Not, — "I calculate it's going to rain." "I reckon I'll go." (Look up also *guess, think, believe, intend, suppose.*)

## 8

**Can, May.** — *Can* denotes capability. *May* denotes possibility, desire, permission. "May I go?" "I can do this problem." Not, — "Can I go?" "You can." (See page 367.)

## 9

**Character, Reputation.** — *Character* is what one is. *Reputation* is what one is thought to be. "In spite of his excellent character his reputation is bad."

## 10

**Compare, Contrast.** — *Compare* means to place together in order to point out likeness and unlikeness. *Contrast* means to set in opposition in order to point out unlikeness. "She compared her results with mine." "We contrasted Rebecca and Rowena."

## 11

**Contemptible, Contemptuous.** — *Contemptible* means to deserve disdain or disregard. *Contemptuous* means to show disdain or disregard. "His behavior was contemptible." "He was contemptuous in his attitude toward her."

## 12

**Counsel, Council, Consul.** — *Counsel* is advice or opinion. It refers also to a lawyer or other person who gives advice. *Council* is a meeting. *Consul* is an officer appointed to reside in a foreign port or city. "The consul gave wise counsel at the council of merchants."

## 13

**Distance, Way.** — *Distance* means separation in space, remoteness. *Way* means path or road, a short distance. "They traveled some



distance." "He walked a little way with me." Not, — "They went a little ways with her."

## 14

**Effect, Affect.** — *Effect* (as verb) means to bring about, to accomplish. *Affect* means to move, to influence, to make an effect. As a noun, *effect* means result. *Affect* is a verb only. *Affect*, meaning to pretend, is another word. "He effected the desired end." "He had a strange effect on me." "The heart was not affected." Not, — "How did it effect you?"

## 15

**Esteem, Estimate.** — *Esteem* means to value or to regard. *Estimate* means to calculate in more definite terms. "We esteem a precious jewel, but we estimate it to be worth so much money."

## 16

**Except, Accept.** — *Except* means to leave out, with the exception of, but. *Accept* means to take or receive. "Every one accepted the offer." "Everybody went except me."

## 17

**Few, Less.** — *Few* refers to number. *Less* refers to quantity or quality. "There are few books in the closet." "There is less water in this bucket than in that." "He is less worthy than you." Not, — "I have less apples and fewer bread than you."

## 18

**Funny, Curious.** — *Funny* means comical, humorous, laughable. *Curious* means strange, odd, queer. "His mannerisms were funny." "What a curious person George is!" (Look up also *odd*, *queer*, *singular*, *peculiar*, *eccentric*, *ridiculous*, *droll*.)

## 19

**Habit, Custom.** — *Habit* means tendency to act in a certain way, as the result of repetition, until such action becomes spontaneous

and unconscious. *Habit* is the action of one. *Custom* means deliberately doing the same thing repeatedly under the same conditions. *Custom* is the action of many. "He has the habit of eating with his knife." "It is the custom to open the shops at nine o'clock A.M."

## 20

**Human, Humane.** — *Human* relates to mankind, with no suggestion as to good or evil. *Humane* relates to what may properly be expected of mankind by way of consideration for others. "Though he is a human being, his treatment of that horse is not humane."

## 21

**Illusion, Allusion.** — *Illusion* means a false or unreal image, something that deceives. *Allusion* means a reference to or suggestion of. "I have no illusions about my standing in mathematics." "He made appropriate allusions to Shakespeare."

## 22

**Immigrant, Emigrant.** — *Immigrant* is one who comes into a country. *Emigrant* is one who goes out of a country. "Annual reports show that America has many more immigrants than emigrants."

## 23

**Invent, Discover.** — *Invent* means to originate something never before existing. *Discover* means to find out something that has previously existed but has never before been known. "Morse invented the electric telegraph." "Peary discovered the North Pole."

## 24

**Lay, Lie, Lie.** — *Lay* means to place or put. *Lie* means to recline or to rest. *Lie* means also to tell a falsehood. "I laid the hat on the table." "I lay on the couch three hours." "He lied to me." (See principal parts of these three verbs on page 372.)

## 25

**Learn, Teach.** — *Learn* means to acquire knowledge or skill. *Teach* means to impart knowledge or skill. “He learns very easily because they teach him well.” Not, — “He learned me how to swim.” (Look up also *study, train, educate, instruct, inform.*)

## 26

**Leave, Let.** — *Leave* means to go away from. *Let* means to permit. “Leave me immediately.” “Let me go.” Not, — “Leave me have it.”

## 27

**Lend, Loan, Borrow.** — *Lend* means to grant the temporary use of. It is *not* a noun. *Loan* is also used in the sense of *lend*. Its better use, however, is as a noun in reference to the amount or the thing granted for temporary use. *Borrow* means to obtain on promise of return. “Please lend me your pencil?” “He secured a loan from the bank.” “May I borrow your book?” Not, — “He loaned me ten cents.” “Give me the lend of your pencil.”

## 28

**Like, As.** — *Like* means similar to. It usually is a preposition but it may also be an adjective, a verb, or a noun. It is never a conjunction. *As* is usually a conjunction or an adverb. (See page 300.) “He dances like me.” “He dances as I do.” Not, — “He dances like I do.” “He dances as me.”

## 29

**Likely, Liable.** — *Likely* means probable and usually refers to an event as favorable. *Liable* means responsible and usually refers to an event as unfavorable. “He is likely to pass.” “He is liable for damages.” Not, — “He is liable to succeed.”

## 30

**Loose, Lose.** — *Loose* means to free from anything that binds or restrains; not fastened. *Lose* means to fail to keep through acci-

dent, to miss, or be deprived of. "The dog is loose." "They will lose the game." Not, — "I may loose my hat."

## 31

**Many, Much.** — *Many* means a large number, numerous, various. *Much* means a large quantity. "I have many tickets." "I have much paper."

## 32

**Most, Almost.** — *Most* means the greatest number, size, rank, or age. *Almost* means nearly, approximately. "We had the most to do." "We are almost done." Not, — "We are most done."

## 33

**Neither, None.** — *Neither* (not either) refers to two; but is always singular itself. *None* (no one) refers to more than two; it is usually singular, though many writers use it as plural. "Neither he nor his brother was here." "None of the men is going." Not, — "Neither of the three was there." "None of the two was there."

## 34

**Number, Quantity, Amount.** — *Number* refers to a collection of units. *Quantity* refers to a certain estimated mass. *Amount* refers to total or aggregate. "There is a large number of apples in a bushel." "There is a large quantity of wheat in the granary." "What amount of corn did you raise this year?"

## 35

**Its, It's.** — *Its* is a possessive pronoun, neuter gender. *It's* is the contraction for *it is*. "The statue fell from its pedestal." "It's not so hard as you think." Not, — "It's front was scarred by lightning."

## 36

**Part, Portion.** — *Part* means a certain amount or number of anything. *Portion* means an allotment or a share. "The father divided the land into parts and gave the eldest son his portion."

## 37

**Party, Person.** — *Party* means a number of persons. It may be used to refer to one person only in the terms of a contract, — “Party of the first part.” *Person* means one individual. “How many are there in our party?” “I like that jolly old person in the corner.” Not, — “I like that jolly old party in the corner.”

## 38

**Raise, Rise.** — *Raise* means to cause to move upward. *Raise* is always transitive, and is never a noun. *Rise* means to move upward, to gain, to lift. “He raised his hand.” “He raised his book.” “He raised the child to a seat.” “He rose to a sitting position.” “Fog rises.” “Tide rises.” Not, — “He got a raise.” “He was so weak that he could not raise.” “The sun raises.”

## 39

**Real, Very.** — *Real* means genuine, pure, authentic. *Very* means degree or measure of genuineness. “This is a real diamond and it is very expensive.” Not, — “The diamond is real expensive.”

## 40

**Regard, Respect.** — *Regard* refers to special kindness or esteem toward equals, without consideration as to rank or position. *Respect* refers to esteem felt toward one of lofty station. *Regard* is more likely to be mutual. “I do not regard him highly as a man, but I respect him as governor.” “They had a high regard for one another.”

## 41

**Relative, Relation.** — *Relative* is one related to another by blood. *Relation* is also one related to another by blood, but its nicer use indicates a more remote connection. “Jim is a relative of mine.” “The teacher’s relation with her pupils is very pleasant.” Not, — “Relations and friends are requested to return to the house.”

## 42

**Remainder, Balance.** — *Remainder* means that which remains after a part has been taken away. *Balance* means an equality between credit and debit in an account. “Since I have a balance of fifty dollars to my credit in the bank I shall stay for the remainder of the week.” Not, — “He is going to play quarterback for the balance of the season.”

## 43

**Remember, Recollect.** — *Remember* means to retain in the memory. *Recollect* means to recall from the memory. “He remembered the event and recollected the names of all the people present.”

## 44

**Remit, Send.** — *Remit* means to send in return for something sent. *Send* means to cause or direct to go or pass. “Please send me the following articles. I shall remit amount due immediately upon notification of total charges.” Not, — “Remit me the following articles.” (See also *transmit, discharge, dispatch, emit.*)

## 45

**Repair, Fix.** — *Repair* means to restore to a former state, or to mend. *Fix* means to make secure, to fasten or attach. “He will repair the broken desk.” “He will fix the desk in position.” Not, — “Mother will fix my torn sleeve.”

## 46

**Sit, Set.** — *Sit* means to seat, to rest as in a chair, to take or occupy a seat. *Set* means to place in position, to cause to sit. “He sits erect.” “They’re sitting together.” “I sat there for two hours.” “Set the jar on the table.” “The dress sets well.” “The sun sets.” “The sun is setting.” Not, — “I have been setting on the couch.” “It sits well around the neck.” (See principal parts of these verbs on page 372.)

## 47

**Stop, Stay.** — *Stop* means to bring from motion to rest, to check, to prevent exit or entrance. *Stay* means to stop, but more commonly to remain. "He stopped at the inn and stayed there three days." Not, — "She has been stopping here a week."

## 48

**Suspect, Suspicion.** — *Suspect* means to imagine, usually unfavorably; to mistrust. *Suspect* is a verb. *Suspicion* means doubt, mistrust, conjecture. *Suspicion* is a noun. "I suspect him." "I have a suspicion." Not, — "I suspicion him." (See also *expect*.)

## 49

**When, While.** — *When* refers usually to time as definite and completed. *While* refers to time as in progress, during. "When I said that, he turned and left the room." "While we were talking, John entered." Not, — "When we were talking, John entered."

## 50

**Without, Unless.** — *Without* as a preposition means lacking; as an adverb, on the outside of. *Unless* is a conjunction, meaning supposing that, except, save. Do not make the mistake of using the preposition *without* for the conjunction *unless*. "I shall not go unless you accompany me." "I shall not go without you." Not, — "I shall not go without you accompany me."

## PRACTICE

The italicized words in the following sentences are improperly used. Discuss each word; tell why it is not properly used; replace it with the correct word; use it correctly in a sentence of your own composing: —

1. They charged twenty-five cents *admittance* to the game.
2. She is *mad* because I received a higher mark than she.
3. My mark was *around* ninety.

4. She *sits besides* me every day.
5. I have three books and two pads *beside*.
6. *Between* the members of this class I think there ought to be an agreement.
7. "Hello, John, how is it *by* you?" called Fred.
8. He is *stopping by* his sister's.
9. I *calculate* we shall lose that game.
10. I *guess* I shall go.
11. I *suppose* that kind of play will win.
12. Every boy *can* play or not, as he chooses.
13. How *may* a fellow pass if he never has a chance to recite?
14. A good *reputation* should give a man a good *character*.
15. We found seven points of difference in *comparing* them.
16. Our *contrast* revealed several points of difference and several likenesses between them.
17. A new *counsel* to Madras has just been appointed.
18. We held our *consul* at 8.15.
19. He gave me wise *council*.
20. He was proud and *contemptible*.
21. They walked a long *ways* together.
22. What *affect* did the medicine have upon you?
23. His *character* in the community is excellent.
24. We all *excepted* our marks in silence, John *accepted*.
25. There are *less* pupils absent today than yesterday.
26. You should form the *custom* of getting up promptly.
27. His treatment of his dog is not *human*.
28. His *illusion* was to Lowell's poem *The Vision of Sir Launfal*.
29. Marconi *discovered* wireless telegraphy.
30. He *immigrated* from Austria to America.
31. *Lay* down, Fido, and go to sleep.
32. I *laid* down for an hour.



33. He *learned* me three times as much as any other teacher I ever had.
34. Please *leave* me go to the circus.
35. *Can* I have a *lend* of ten dollars?
36. He will *loan* you fifty cents.
37. He did his work *as* me.
38. They walk *like* we do.
39. I think it is *liable* to rain today.
40. You will *loose* your purse if you are not careful.
41. We are *most* there now.
42. *Either* of the five boys *can* go.
43. *None* of the two sisters is coming.
44. What *amount* of marbles have you in your hand?
45. Cut the cake into *portions* and take your *part*.
46. He is a congenial *party* to have *around*.
47. The sun *raised* at six o'clock this morning.
48. The child *raised* quickly and hurried home.
49. We had a *real* good time at the party.
50. He does not *regard* the truth.
51. The *relations* *set* and wept aloud.
52. The *balance* of the season is *liable* to be rainy.
53. I *recollect* the affair fully but I can't *remember* the name of the person who presided.
54. They *remitted* the goods and I *sent* the money by return mail.
55. Please *fix* my shoes as soon as possible.
56. *Set* on the floor, if you are not comfortable there.
57. She *stopped* there three months last season.
58. I always *suspicioned* him of being dishonest.
59. *When* we were playing it began to rain *real* hard.
60. I'm not going *without* you do.

## LESSON FORTY SIX

## TESTING YOUR SENTENCES

Criticism of sentences in your own composition work and in that of your classmates is likewise essential. Sentences should be tested for unity, for coherence, for emphasis, according to the rules laid down on pages 145, 155, and 238.

In addition, you should keep constant watch upon sentences to see whether they are concise and accurate. There is more than one way of expressing every thought. One form may do quite as well as another for the expression of certain ideas. It does not matter very much whether you say, — *That house is beautiful* or *There is a beautiful house.* The thought is so simple and direct that one form of sentence is as good as another. But if you wish to be fluent and skillful in expression, you must drill yourself in the many different forms of clause and phrase combination. Know how to say the same thing in a variety of ways.

Once there was a poet who expressed a great thought in these words, — *A beautiful thing is an eternal joy.* He liked the thought. It gave him a thrill when he pondered it. But the expression appeared to him flat and colorless. It did not thrill him. So he studied the sentence, to see how he could make it match the thought in greatness. And then he evolved, *A thing of beauty is a joy forever.* With this he felt satisfied. It has a pleasant rhythm, which the other form lacks. The central idea is expressed by the noun *beauty* instead of the adjective *beautiful*. The Anglo-Saxon word *forever* is more pictorial than the Latin word *eternal*; it seems to signify a longer period, and it comes last and thus falls in the emphatic place in the sentence. Everybody could understand the thought as first expressed.

Everybody can both understand and *feel* it as now expressed. It is now great poetry. Formerly, it was merely a line of prose.

Following are a few of the ways by which sentence expression may be changed. Study them carefully, deciding where the sentence has been improved by alteration. In general, the most concise form is the best, provided it is clear and complete:—

1. You may reduce phrases to words, —
  - (1) She was a girl of great talent.
  - (2) She was a very talented girl.
2. You may reduce clauses to words or phrases, —
  - (1) There is a girl who is very talented.
  - (1) There is a girl of great talent.
  - (2) There is a very talented girl.
3. You may reduce clauses to participial, prepositional, or infinitive phrases, —
  - (1) When he had finished his work, he decided that he would read a story.
  - (2) Finishing his work, he decided to read a story.
  - (1) While the game was in progress, it began to rain.
  - (2) During the progress of the game, it began to rain.
  - (1) The best way by which one can make money is to save it.
  - (2) The best way to make money is to save.
4. You may convert prepositional phrases into participial or infinitive phrases, —
  - (1) On his arrival home, John was taken ill.
  - (2) Arriving home, John was taken ill.
  - (1) Tom borrowed a horse for riding.
  - (2) Tom borrowed a horse to ride.

5. You may expand words into phrases or clauses, —
  - (1) The ambitious boy succeeds.
  - (1) A boy with ambition succeeds.
  - (2) The boy who is ambitious succeeds.
6. You may expand prepositional, infinitive, and participial phrases into clauses, —
  - (1) He hoped to be able to go.
  - (2) He hoped that he would be able to go.
  - (1) On reaching the station, she was exhausted.
  - (2) When she reached the station, she was exhausted.
  - (1) He is serious at work.
  - (2) He is serious when he works.
7. You may reduce many sentences to one, —
  - (1) John went. Mary went. I went.
  - (2) John, Mary, and I went.
8. You may use direct for indirect discourse, or vice versa, see page 349, —
  - (1) He asked me where I was going.
  - (2) He asked, "Where are you going?"
9. You may omit words, phrases, or clauses in order to avoid monotonous repetition, —
  - (1) It resulted in a disastrous result.
  - (1) It resulted disastrously.
  - (2) The result was disastrous.
10. You may convert independent clauses into words or phrases or dependent clauses, in order to establish proper relationships among ideas, —
  - (1) I entered the room, and I saw mother.
  - (1) Entering the room, I saw mother.
  - (2) On entering the room, I saw mother.
  - (3) When I entered the room, I saw mother.

## PRACTICE

In the following exercises you are asked to change the form of sentences in accordance with the ten foregoing illustrations. The number of the exercise corresponds to the number of the illustration. Tell what is lost or gained in the sentence as an expression of thought by the change you make.

1. Reduce a phrase in each of the following sentences to a single word: —
  - (1) He behaved with politeness.
  - (2) She was a girl of faithfulness.
  - (3) He told me to go at once.
  - (4) He passed the lodge in safety.
  - (5) In the meantime John acted with discretion.
  - (6) The fight of Sohrab with Rustum was tragic.
  - (7) As a result she failed in English.
  - (8) The love of Ivanhoe for Rebecca was one of constancy.
  - (9) He had the courage of a lion and the lightness of spirit of a bird.
  - (10) He left the room in a quiet manner and behaved with consideration in every way.
2. Reduce a clause in each of the following sentences to a word or a phrase: —
  - (1) The boy who works hard is certain to get on well.
  - (2) When the sun rose, the sky was covered with clouds.
  - (3) The girl who knows how to sew is independent when misfortune comes.
  - (4) Dogs that are raised in the country are more intelligent than those that are kept in the city.
  - (5) The games that we played were well supervised by those who instruct us.
  - (6) I do not know where his home is.
  - (7) There is a young man who has a future.
  - (8) The man who commits crime may be as good a man at heart as the man who is innocent of crime.
  - (9) He made up his mind after he had studied the question for a long time, that it could not possibly be solved.
  - (10) Lowell was admired not only by those who belonged to the literary circle in which he moved, but also by those

who belonged to political circles at the time in which he lived.

3. Reduce a clause in each of the following sentences to a participial, a prepositional, or an infinitive phrase: —
  - (1) While we were playing our duet, the lamp fell from the piano.
  - (2) If you go up to the top of the hill, you will get a beautiful view of the surrounding country.
  - (3) Students who wish to buy tickets should apply at the office at noon recess.
  - (4) The pupils who doubt their success are without exception the pupils who fail.
  - (5) She studied night and day, for she had made up her mind that she would pass.
  - (6) When Rustum recognized his son in Sohrab, he no longer had the heart to fight.
  - (7) Pupils who want to cheer the team on to victory should be among those who sit in the first rows.
  - (8) While we were discussing the appropriateness of the question, Tom suddenly decided that he did not care to be a member of the debating team.
  - (9) Learn that you must labor and that you must wait.
  - (10) They hoped that they would beat the opposing team and that they could take home a great big wonderful score.
  - (11) A bird that is in the hand is worth two that are in the bush.
  - (12) A stitch that is taken in time is worth nine.
4. Convert a prepositional phrase in each of the following sentences into a participial or an infinitive phrase: —
  - (1) On his departure from the house he called back to us, "Good luck!"
  - (2) During practice on the field he was taken ill.
  - (3) They decided upon a trip to Niagara.
  - (4) They hoped and prayed for victory.
  - (5) On his arrival at the office he found the door locked.
  - (6) In going from one place to another they found many points of great interest to them.
  - (7) He was caught in the act of cheating.
  - (8) At sight of her wounded son, she fell prostrate.

- (9) They ran madly into the hall at the sound of the bell.  
(10) On his entrance into the room, he saw a beautiful picture.

5. Expand a word (or words) in each of the following sentences into a phrase or a clause : —

- (1) O that I had the dove's wings!
- (2) She has a lily brow and a rosy cheek.
- (3) A working man is an earning man.
- (4) She told him to go to the store immediately.
- (5) Slowly, gradually, deliberately they stole upon the enemy.
- (6) The conceited boy was defeated by his own vanity.
- (7) She has golden hair and hazel brown eyes.
- (8) The boy refusing an opportunity to appear in public is denying himself the best, educationally.
- (9) He spoke clearly and emphatically.
- (10) Those having tickets to sell should stand here.

6. Expand a prepositional, a participial, or an infinitive phrase in each of the following sentences into a clause : —

- (1) They hope to sail today.
- (2) On standing up to recite, he forgot the question asked of him.
- (3) At school he is earnest and industrious ; at home he is idle and mischievous.
- (4) They decided to fight with swords only.
- (5) After seeing him off they went to the movies.
- (6) Studying day and night you will injure your health.
- (7) On the umpire's decision against them, our boys were crestfallen.
- (8) He told the boys to sit together and not to talk.
- (9) Arriving home late at night, they were surprised to find Fido lying on the doorstep waiting to greet them.
- (10) Seeing me on his entrance he went upstairs directly in order to avoid the stormy scene.

7. Reduce the short sentences in each of the following groups to one good sentence : —

- (1) John's heart is true. John's head is clear. John's spirit is loyal.
- (2) He is an excellent player. He also speaks well. He owes his musical and oratorical ability to hard work.

- (3) There was an Ancient Mariner. He stopped one of three men. The men were going to a wedding. He told him his story.
  - (4) He looked up. He looked down. He looked forward. He looked backward. He could not tell where the noise came from.
  - (5) He was old. She was young. They called him December. They called her May. He married her.
  - (6) The sun rose. The dew disappeared. The workmen went out to the fields. She had died. The daily round of labor lost all interest for him.
  - (7) They ran in. They ran out. They whistled. They shouted. Auntie lived in constant terror of them.
  - (8) They pitched their tent. They set their lines. They equipped their boats. They were ready for a royal summer.
  - (9) The king reviews his troops. The soldiers appear at their best. A surprise attack is made. King and soldiers fall in defeat.
  - (10) Brian loved Rebecca. Rebecca did not love Brian. Ivanhoe fought to rescue her from him.
8. Write each of the following sentences in a different form of discourse: —
- (1) The poet said that it is better to have loved and lost than never to have loved at all.
  - (2) "To do a great good," said Portia to Shylock, "do a little wrong."
  - (3) Marc Antony said in his great oration that the evil men do lives after them, the good is oft interred with their bones.
  - (4) "By thy long beard and glittering eye, now wherefore stopp'st thou me?" asked the wedding guest of the Ancient Mariner.
  - (5) John said that his father used to say that sparing the rod means spoiling the child.
  - (6) "Ah-a, my good man," shouted the knight, "now will I run thee through before thou hast time to utter thy prayers!"
  - (7) They were told, they said, to take the first turning on the left and then to follow the wooded path.



- (8) "Whatever I do, whatever I say, Grandmother tells me that isn't the way," sobbed Alice.
- (9) The orator said that if he could not have liberty he wanted to die.
- (10) "I, sir, I am Roderick Dhu," said the warrior with much importance.

9. Rewrite each of the following sentences, correcting the repetition:—

- (1) One does not have to go if one does not care to, but really, every one should want to have one good time before one dies.
- (2) The effect of the music upon her was very affecting.
- (3) There were thirteen there but there wasn't the slightest superstition expressed by any one there.
- (4) It is not the big things but the little things in life that bring out the things worth while in your character.
- (5) All the time he kept quiet and presently all of them began to notice that he was altogether almost uncomfortable.
- (6) John said he thought he would go to the game, but Mary said she preferred to go to the theater.
- (7) Quite a little distance from the house there is quite a historical old tree that is quite interesting.
- (8) None of them knew what the result of such a decision would be, but they knew that whatever resulted the result could not be worse than what had been resulting right along.
- (9) They were all ready and all went altogether, so the affair promised to be all right after all.
- (10) I love the city because the city is always so interesting.

10. Establish the proper relationship among the ideas in each of the following sentences by converting independent clauses into words, phrases, or dependent clauses:—

- (1) I got up this morning and I had a severe headache.
- (2) I looked out of the window and I saw it was raining very hard.
- (3) He jumped up from his chair and shouted "Who's there?"
- (4) He played football all season and he passed in all his subjects.

- (5) The journey was made by boat and I enjoyed every bit of it.
- (6) We studied our algebra and then we studied our English and then we sang popular songs till eleven o'clock.
- (7) I thought of John out there alone in the trenches and I wrote him a good long letter.
- (8) Lowell was a poet and he was the author of *The Biglow Papers*.
- (9) I like poetry and I read all the good poetry I can find.
- (10) The storm cleared away in a little while and then we could see the path and we made our way home without trouble.

## LESSON FORTY SEVEN

### GENERAL TESTS

It is a good thing to test yourself, not only in certain special divisions of your work, but along general lines as well. The notebook in which you keep troublesome cases of spelling, troublesome cases of punctuation, troublesome cases of sentence construction, and so forth, should sometimes be used for the purpose of testing your all-round standing in English. You may thus establish standards for yourself. Can you at the end of a certain week or month pass a test on the work of that week or month? Do you lead or lag behind your classmates in meeting the requirements of the work in a certain period? Have you at the end of this very week, let us say, mastered some definite thing in your work in English? Are you able to cross out a page in the notebook and let it go forever, because you have fixed its contents permanently in your mind?

If you have studied all the lessons in this book, you should be able to meet the sixteen tests enumerated below. If you have studied only part of the lessons in this book, you should be able to meet those that have been covered in the

lessons studied. Measure yourself by these requirements. Check yourself up by them unsparingly.

1. You should be able to write a correct letter, that is, to plan and punctuate the letter parts correctly.

2. You should be able to write the following kinds of letters:—

- (1) Letter ordering goods
- (2) Letter of receipt
- (3) Letter of complaint
- (4) Letter of adjustment
- (5) Letter of application
- (6) Letter of excuse
- (7) Letter of request
- (8) Letter of recommendation
- (9) Letter of invitation
- (10) Letter of thanks
- (11) Letter to a friend
- (12) Brief letter to a newspaper
- (13) Brief letter to sell or to advertise

3. You should be able to plan and write a composition of three or four paragraphs,— a composition that interests, that makes clear, that convinces.

4. You should be able to plan and write single paragraphs having unity, coherence, and emphasis.

5. You should be able to write clear, coherent, and emphatic sentences of many different kinds.

6. You should be able to use *at least* one thousand words accurately and to study words from the dictionary intelligently.

7. You should be able to use the different parts of speech correctly, to know their classifications, inflections, and constructions.

8. You should be able to construct sentences to show the various uses of the parts of speech, of phrases, and of clauses.

9. You should be able to analyze complex and compound sentences of two or three clauses.

10. You should be able to conjugate verbs, especially the common irregular<sup>o</sup> ones.

11. You should be able to capitalize and to punctuate accurately any sentences that you can construct correctly.

12. You should be able to pronounce the following words and other words of the class each represents, with accuracy and distinction: —

alms	diamond	letter	soon	wist
am	dog	lists	star	why
ask	facts	man	then	did you
assure	history	new	third	let me
bird	huge	raw	veil	one and all
catch	idea	recognize	was	two suits
city	join	revive	whereas	
cold	just	ringing	widths	

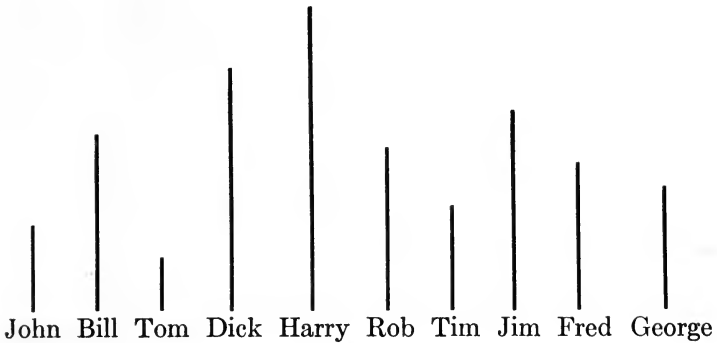
13. You should be able to speak in public, — debate, make announcements, and so forth, with precision and effectiveness.

14. You should be able to read prose and poetry, such as you find in the preceding pages, with that intelligence and enjoyment which come from quick and clear understanding of their structure.

15. You should be able (and this is perhaps most important of all) to prepare by planning what you have to say, and to express it in such a manner that it will be forcible, interesting, and clear.

16. You should, finally, be able to criticize both yourself and others kindly and helpfully; that is, you should be able to “help yourself” to become a user of good English.

These sixteen points represent by no means all that you should be able to do, if you have studied this book carefully. They are *average* standards. Be able to do *at least* these things. No two members of a class are exactly equal in standing. They cannot be, for no two individuals are exactly equal in capability and attainment. But the members of a class approximate a uniform standard. Suppose the following lines indicate the individuals in a class of ten: —



Harry stands highest; Tom lowest; Rob is average. Harry could easily meet all of the above sixteen requirements and more, after he had studied this book. Tom could probably meet eight or ten of them. Rob could just meet all of them.

You will find it both interesting and helpful to draw lines of this kind for the members of your class. Find your own line among the twenty or thirty or forty others. Is it Harry's? Is it Tom's? Is it Rob's? If it is Harry's, are you going to lie down and rest until the others catch up? If it is Tom's, are you going to be discouraged? If it is Rob's, are you going to be satisfied?

Following are a few general tests in English. Perhaps they are familiar. Every pupil in the class should be able to pass each test, though of course all will not receive the same mark. Harry will probably make 100% on each; Tom, probably 70%; Rob, probably 80% or 85%. Study each question thoroughly before you attempt to answer it. Be sure that you understand exactly for what it asks. Note the value attached to each question and apportion your time and space accordingly in answering. Refer to lessons

in this book for as many of the answers as possible. Books other than those mentioned may of course be substituted in the questions dealing with literature.

## TEST I

1. Name in topical form and in order of occurrence five of the most important events in *Ivanhoe* or *Quentin Durward* or *Treasure Island*. Under each event named state at least two subordinate topics. (15)
2. Imagine yourself one of the characters in *Ivanhoe* or *Quentin Durward* or *Treasure Island*. As that character, *plan* and *write* a letter of four or five good paragraphs to another character in the story in which you tell about your most interesting experience.  
(Plan, 10. Form, 5. Content, 10. Structure, 15.  
Total — 40)
3. On March 15, 1915, you wrote to John Wanamaker, Broadway and Tenth Street, New York, ordering material for a garment and inclosing money for the same. Up to date you have received neither the material nor an answer. Write a second letter. (Form, 5. Content, 15.  
Total — 20)
4. (a) Arrange the words of the following sentence in columns so as to show what parts of speech they are:—  
*When the pupils were asked to name the most important day of the year, they said with much spirit, "June 30, the day school closes."* (20)  
(b) What kind of sentence is the above? Reason. (5)

## TEST II

1. Make an outline for a composition of four or five paragraphs on Greek life as set forth by Homer. Write the topic sentence for each paragraph. (20)
2. Develop one of the paragraphs outlined in answer to question 1. (10)

3. Select a character from the *Iliad* or the *Odyssey* and tell a short story to illustrate his or her principal characteristics. (15)
4. Write to Marshall Field and Company, Chicago, Illinois, ordering a certain number of yards of dress goods at so much a yard. Inclose check or money order and sample of goods to be matched. (20)
5. (a) Write the following conversation correctly : —  
 By the way you are Scotch I think. Yes said Rob. I asked explained the editor only because of the shall and will difficulty. Have you got over that yet. No said Rob sadly and I never will. (10)
- (b) Explain in a few words the humor in the above extract. (5)
- (c) Write the third sentence in indirect discourse. (5)
6. (a) What kind of sentence is the following? — (5)
- (b) Classify the clauses in it. (5)
- (c) Give the syntax of *dispute* and *about*. (5)
- There has been some dispute about who wrote the Iliad and the Odyssey.*

## TEST III

1. (a) You have employed for some time in your real estate office a girl whose work has been entirely satisfactory. She now has an opportunity to secure a much better position than you can offer her. Make a plan for a letter of recommendation to be sent by you in her behalf to the firm that offers the better place. (5)
- (b) Write the letter. (10)
2. (a) Make a plan for a theme of three or four paragraphs on the following : — (10)
- Improving my Own Speech*
- (b) Write the theme. (20)
3. Write a good paragraph on one of the following : —
- (a) What interest in foreign lands might one gain from reading Scott's *Quentin Durward*?

- (b) What interest in foreign lands might one gain from reading Stevenson's *Kidnapped*?
- (c) Discuss Scott's manner of telling a story.
- (d) Discuss *Kidnapped* in such a way as to make a person wish to read it. (20)
4. Outline and write two good paragraphs on one of the following:—
- (a) A play that you have seen or a book that you have read that you care to recommend to others.
- (b) Some work that is being done in your community to make people better and happier.
- (c) Getting ready for a school party.
- (d) Trimming a new spring hat.
- (e) Making a cake.
- (f) How a certain dress was made. (20)
- (g) Laying out a diamond.
- (h) Preparing for a hike.
- (i) Features of a Wild West show.
5. Write three complex sentences, giving in each a brief explanation of some current topic you have studied during the past ten weeks. (15)

## TEST IV

(The following seven questions are used by permission of the New York State Board of Regents.)

1. Answer either *a* or *b*:— [20]
- a.* Write a letter to any person you may select, describing the community, the town, or the city in which you live, and mentioning points of advantage or interest that might attract strangers to settle there.
- b.* One of your friends who is about to graduate from the grammar school has decided not to go to the high school. Write a letter urging this friend to continue through the high school.



2. Write a composition about a person *or*, if you wish, a bird *or* an animal mentioned in *one* of the following [Include such points as (a) appearance, (b) habits, (c) characteristics]: *The Lady of the Lake, The Man without a Country, A Watcher in the Woods, In the Wilderness, Horatius, To a Skylark.* [20]
3. Answer either *a* or *b*:— [10]
  - a. Give in complete sentences the following information about a book, not named in question 2, that you have read in the past year: (1) author, (2, 3) time and place indicated in its contents, (4) your opinion of it, (5) what induced you to read the book.
  - b. Select *five* words from the following list and write *five* sentences each of which shall illustrate a different one of the words selected: theme, vindictive, hamlet, spied, eagerly, filial, fearfully, armor, lofty, twinkling, fleecy, season, realm, mystic, trembling.
4. Write an outline on *one* of the following topics:— [10]
  - a. A possible experience of a fire engine horse *or* an army officer's horse *or* a farm horse.
  - b. A recent invention *or* a household convenience.
  - c. Any recent event of current interest.
5. Answer either *a* or *b*:— [20]
  - a. Imagine that you are a Boy Scout or a Camp Fire girl and have just gone into camp for a fortnight or a month. Write three or four paragraphs on one of the following:— *Our Daily Routine in Camp, Safety First in Camp, A Hike in the Dark, Around the Campfire, Keeping Things in Order.* The picture on the next page may be suggestive. See also the pictures on pages 167 and 220.
  - b. Write about 100 words on *one* of the following:—
    - (1) Your own biography.
    - (2) The biography of the character in history that you like best.
    - (3) The biography of Sir Walter Scott.



AROUND THE CAMPFIRE.

6. Imagining that you are to give an oral composition on *one* of the following topics before your classmates as audience, think what you would wish to say to them on the topic chosen, arrange your material in natural order, and then write on your answer paper an outline for use as a guide while speaking:— [10]
- (1) The play of Shakespeare that I like best.
  - (2) What my favorite historic character did for his (or her) country.
  - (3) The mining of coal or metal *or* the process of manufacture of some article *or* the raising of a crop.
  - (4) A hobby or pastime in which I am interested.
7. Quote at least 10 lines of prose or poetry that you have memorized this year. [The lines quoted need not all be selected from the same work.] [10]



## APPENDIX

CAPITALIZATION  
PUNCTUATION  
WORD LISTS  
GRAMMAR



## APPENDIX

### CAPITALIZATION

1. The first word of every sentence should be capitalized.
2. The first word of every line of poetry should be capitalized.
3. The pronoun *I* and the interjection *O* should be capitalized. (The interjection *oh* should not be capitalized, however, except when it stands first in a sentence or in a line of poetry.)
4. Proper nouns should be capitalized, that is, the names of persons, places, days, months, special documents, special bodies of men, etc.  
The names of the seasons should not be capitalized unless they are used figuratively or stand first in a sentence or a line of poetry.
5. Proper adjectives and other words formed from proper nouns should be capitalized.
6. Abbreviations of proper nouns and adjectives should be capitalized.
7. Titles used with proper nouns should be capitalized. (Used alone, titles are sometimes capitalized, sometimes not.)
8. Nouns usually common but frequently used with proper nouns should be capitalized when so used.

<i>Park Street</i>	<i>Lincoln Park</i>	<i>Manchester College</i>
<i>Ohio River</i>	<i>Aunt Mary</i>	<i>Colonel Newcome</i>

(In connection with rules 4 and 8 it may be well to remember that, generally speaking, a word is capitalized according to the

company it keeps. The word *falls* is a common noun, but used in company with *Niagara* it becomes a proper noun and is written with a capital, as, — *Niagara Falls*. The following also come under this rule, — *Tariff Bill*, *Euclid Avenue*, *Leland Stanford University*. The words *north*, *south*, *east*, *west*, and their compounds, are capitalized only when they refer to special locality, as, — *The East and the West stand together*. *The Northwest was developed by James J. Hill*. *Fargo is north of St. Louis*.)

9. The first word of every direct quotation should be capitalized.

10. The first word and every important word in the title of a book or composition should be capitalized.

11. Personified words are sometimes capitalized.

*Still is the toiling hand of Care.*

12. Capitals are frequently used in order to make words emphatic.

(One should use caution in resorting to this device for emphasis.)

*The most important rule is that for Unity.*

13. Words referring to the Deity should be capitalized.

*Supreme Power      Infinite One*



## PUNCTUATION

The punctuation marks are as follows:—

Period	.	Dash	—
Comma	,	Quotation Marks	“ ” ‘ ’
Semicolon	;	Apostrophe	'
Colon	:	Parentheses	( )
Question Mark	?	Brackets	[ ]
Exclamation Mark	!	Hyphen	-

### THE USE OF PUNCTUATION MARKS

#### *The Period* (.)

1. The period is used after imperative and declarative sentences. Its purpose here is to distinguish sentences from clauses.

It is also used after abbreviations, after numbers and letters that point out the divisions of a piece of writing, and after whole numbers to set off decimals.

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#### *The Comma* (,)

“The comma is a point used to indicate the smallest interruption in continuity of thought or grammatical construction, the marking of which contributes to clearness.” — *The Century Dictionary*.

1. The comma is used to facilitate the reading of numbers of more than four digits.

*11,189,211.*

2. The comma is used to separate two or more numbers in succession.

*In 1917, 5283 prisoners were set free.*

*The reasons are stated on pages 4, 6, 8, 10, and 15.*

3. The comma is used to mark off a series of words, phrases, or clauses having the same construction, except when they are connected by conjunctions. If the last two in the series are connected by a conjunction, the better usage requires the comma before it.

*In Europe, in America, even in the Far East, men and women are now concerned with the problems of war.*

*She was a little, thin, nervous, hard-working woman.*

*He has drowned our people, ravaged our property, and insulted our diplomats.*

*He was tall and grave and silent.*

4. The comma is used to mark off words or phrases that are contrasted by pairs.

*Back and forth, up and down, to and fro, the poor fellow kept pacing through the night.*

5. The comma is used to mark off a short direct quotation. In case the quotation is broken, commas are placed at the points where the breaks occur.

*"Well," said he, "what are you going to do?"*

*He replied, "I do not know," and left the room.*

6. The comma is used to mark off words and phrases that are explanatory or in apposition.

*Abraham Lincoln, the liberator of the slaves, was president from 1861 to 1865.*

*The largest book on the shelf is a compilation, or encyclopedia, of historical facts.*

*Major Southy, of Indianapolis, has been sent abroad.*

7. The comma is used to separate words, phrases, and clauses that would run together to make an absurd or ambiguous reading, if they were not so separated.

*To Mary, Conrad replied with politeness.*

*The man ate his dinner, and his daughter cleared the table.*

8. The comma is used to mark off words and phrases of direct address.

*I trust, gentlemen, that I make myself clear.*

9. The comma is used to separate the names of different divisions of time and place, where they appear in succession.

*Saturday, February 12, 1918.*  
*Indianapolis, Indiana, U. S. A.*

10. The comma is sometimes used to denote the omission of one or more words in a sentence.

*John went today; George, yesterday.*

11. The comma is used to mark off relative clauses that are *not* restrictive. A non-restrictive clause is not grammatically necessary to the sentence. It represents a statement added, and does not unite with what it modifies to form a single idea. In, — “The moon, *which seemed brighter here than in the North*, lit our path,” the non-restrictive clause, *which seemed brighter here than in the North*, can be separated from the noun it modifies without affecting the sense of the remainder of the sentence, — “The moon lit our path.” Therefore it is marked off by commas.

A restrictive clause is grammatically necessary to the sentence. It unites with what it modifies and the two parts are intended to be taken together as one. In, — “I saw *the man whom you know*” — the restrictive clause, *whom you know*, cannot be separated from the word it modifies without leaving the sense incomplete. It was not *the man* but *the man whom you know* that I saw. Therefore such a clause should not be marked off by a comma.

12. The comma is used, on exactly the same principle, to mark off parenthetical expressions, that is, words, phrases, or clauses, which are not necessary to complete the syntax of the sentence. These expressions may be “thrown-in” words, like *however*, as in, — “You must not believe, *however*, that I am deserting you.” Or they may be phrases or clauses, as, — “The cat, *springing from the table*, caught the mouse.” “I saw George, *as he was entering the door*, totter and fall.”

13. The comma is used to separate a preceding clause, long phrase, or absolute construction from the main clause.

*If the weather is favorable, the pier will be completed by June.*

*In spite of every assistance from the authorities, he failed to catch the thief.*

*The fox having been caught, we went home.*

14. The comma is used to mark off the members of coördinate clauses in a compound sentence when the ideas expressed in them are contrasted, or when there is a separation in thought that seems to require some punctuation. If the separation in thought is great, or if there is no conjunction connecting the clauses, or if there are commas within the clauses, use the semicolon. (See Rule 1 under the Semicolon and the examples there given.)

*I shall return, but I should prefer to stay away.*

*George likes to skate on thin ice, and some day he will get an unexpected cold bath.*

*I like New York; but this does not mean that I should be happy nowhere else.*

*I went to New Jersey; George, to Oregon.*

*Some cats, so they say, have been known to find their way home from another country; but my cat, I am sure, would be lost if I dropped her in the next street.*

### **The Semicolon (;)**

1. The semicolon is used to mark off the coördinate clauses in a compound sentence if the separation of thought is great, or if there is no conjunction connecting the clauses, or if there are commas within the clauses. (See Rule 14 under the Comma.)

*I like New York; but this does not mean that I should be happy nowhere else.*

*I went to New Jersey; George went to Oregon.*

*Some cats, so they say, have been known to find their way home from another country; but my cat, I am sure, would be lost if I dropped her in the next street.*

2. The semicolon is used to mark off a series of long or short clauses that are not closely connected in thought.

*The captain was inflexible; the troops were paraded in the square; the drums beat; the bells tolled.*

3. The semicolon is used to mark off a series of clauses or phrases that are all dependent upon the same word, phrase, or clause.

*The salmon migrates from sea to river; the bird makes its nest or migrates from one zone to another by an unvarying route, even leaving its young behind to perish; the bee builds its six-sided cell; the spider spins its web; the chick breaks its way through the shell, balances itself, and picks up grains of corn, — all in virtue of like acts on the part of their ancestors.*

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### The Colon (:)

1. The colon is used before a long quotation, and before the statement of a proposition for debate.

*He very appropriately quoted that popular couplet:*

*“Be to her faults a little blind;  
Be to her virtues very kind.”*

*Resolved: That all pupils should be obliged to study Latin.*

2. The colon is ordinarily used after the salutation in business letters.

*My dear Sir:  
Gentlemen:*

3. The colon is used to precede explanatory or illustrative matter.

*He provided himself with the following tools: a hammer, a plane, a wrench, and a saw.*

4. The colon is used to separate two clauses when the latter of the two explains or defines or repeats the content of the former.

*I am no reader: it is years since I have read a book through.*

*The candle stood on the counter, its flame solemnly wagging in a draught; and by that inconsiderable movement, the whole room was filled with noiseless bustle and kept heaving like a sea: the tall shadows nodding, the gross blots of darkness swelling and dwindling as with respiration, the faces of the portraits and the china gods changing and wavering like images in water.*

**The Question Mark (?)**

1. The question mark is used after direct questions.

*Where have you been today?*

*He asked, "Where have you been today?"*

It is not used after indirect questions, however.

*He asked where I had been today.*

When a series of short questions occur in succession, it is better to place a question mark after each member of the series than to separate the parts by commas or semicolons and place the question mark at the end of the series only.

*In what state is Albuquerque? Helena? Boise City?*

2. The question mark is sometimes used in parentheses to indicate doubt or indecision.

*Shakespeare was born on April 23 (?) 1564.*

**The Exclamation Mark (!)**

1. The exclamation mark is ordinarily used after interjections and after other words and phrases that show strong feeling. But when an interjection stands at the beginning of an exclamatory sentence, a comma may be placed after it, and the exclamation point may be placed at the end of the sentence. The interjection *O* is used, as a rule, in direct address only.

*Ouch!*

*Away with you!*

*Hear my plea, O God!*

*Oh, how you have spoiled things!*

**The Dash (—)**

1. The dash is used to denote a sudden change or interruption in thought.

*Well, yes, I'll go — but, no — I'm really needed here.*

2. The dash is used in place of parentheses to set off extra or explanatory matter, or to indicate the expansion of an idea.

*But I saw at once that he was just my height — five feet four and a half.*

*But, in a larger sense, we cannot dedicate — we cannot consecrate — we cannot hallow — this ground.*

3. The dash is occasionally used with and sometimes without the comma or the colon after the salutation in letters and before illustrations and explanations.

*Dear Sir: —*

*Dear Mary, —*

*Dear Uncle —*

### Quotation Marks (“ ”)

1. Quotation marks are of two kinds, double and single.

Double quotation marks are used to set off direct quotation or direct discourse, that is, the exact expression of a writer or speaker. Single quotation marks are used to set off a direct quotation within a quotation. A quotation within this quotation should be set off by double marks. When words spoken or written by one person are expressed indirectly by another, quotation marks are not necessary. In *John said, “I will go,”* the discourse is direct and quotation marks are necessary. In *John said that he would go,* the discourse is indirect and no quotation marks are needed.

When a quotation is interrupted by words that do not belong to the quotation, each part of it should be placed in quotation marks.

Quotations are usually preceded by the comma or by the colon. The second part of a broken quotation should be preceded by that mark of punctuation which would be used were there no interruption.

When a series of paragraphs is quoted, quotation marks are placed at the beginning of each paragraph, but at the end of the last one only.

“‘Stand!’ cried Alan, and pointed his sword at him.

“The captain stood, indeed; but he neither winced nor drew back a foot.

“‘A naked sword?’ says he. ‘This is a strange return for hospitality.’”

2. Quotation marks, double or single, are sometimes used to call special attention to a word or a phrase or a particular passage, and to indicate names and titles.

*In the bright lexicon of youth there is no such word as ‘fail.’*

*What is the syntax of “in the room”?*

Instead of quotation marks, a special kind of type is sometimes used for the purpose of calling attention to a word or a phrase, or for denoting titles; thus, *italics*. Italics are preferable to quotation marks for indicating emphasis, for printing words from a foreign language, and for titles of books, magazines, newspapers.

A line drawn underneath a word in a manuscript indicates to the printer that the word is to be italicized.

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### *The Apostrophe (’)*

1. The apostrophe is used to denote the omission of a letter or letters.

*don’t o’er acc’t*

2. The apostrophe is used to denote the possessive case.

*John’s men’s horses’*

3. The apostrophe is used to denote the plural of letters, figures, signs, and so forth.

*abc’s 4’s \$’s &’s*

---

### *Parentheses ( )*

1. Parentheses are used to mark off signs, figures, letters, and dates, inserted in a piece of writing.



*John Greenleaf Whittier (1807-1892) was an active antislavery reformer.*

2. Parentheses are used to mark off or inclose explanatory matter that has little or no grammatical connection with the rest of a sentence.

*I saw George (he is an old friend of mine) on the street yesterday.*

### **Brackets [ ]**

1. Brackets are used to inclose matter less closely connected with the rest of the sentence than that inclosed in parentheses. They are especially used to inclose corrections or explanations and additions made by some one in the work of another.

*It was at that very moment [10 A.M.] that he entered the room.*

*"He came that day [the writer means September 23] to my house for dinner."*

### **The Hyphen (-)**

1. The hyphen is used to separate the parts of a compound word.

*mother-in-law*

*sergeant-at-arms*

2. The hyphen is used to separate two vowels that come together but are pronounced separately.

*co-operation*

*pre-eminent*

The diæresis (¨) placed above the latter vowel in such words may take the place of the hyphen.

*coöperation*

*preëminent*

3. The hyphen is used to indicate the division of a word at the end of a line. It must be remembered that words of one syllable cannot be divided. If there is doubt as to the division of a word of more than one syllable, the dictionary should be consulted.

*con-so-la-tion*

*dis-re-gard*

## WORD LISTS

The first word list below is made up of those words, difficult to spell, that sift through the lower grades into the last year of elementary school and the first year of high school.

The second word list is made up from personal and business letters and is used here by permission of the Russell Sage Foundation.

## TWO HUNDRED SPELLING "TERRORS"

accept	breathe	dining	friend
accommodate	built	dinner	garage
accompany	business	disappear	government
accumulate	busy	disappoint	grammar
ache	buy	dissatisfy	guess
affect	calendar	divide	half
again	can't	doctor	having
all right	careless	does	hoarse
already	carrying	done	hoping
always	choose	don't	hopping
among	coming	early	hour
angel	committee	easy	immediately
angle	complement	effect	interest
answer	compliment	eighth	judgment
any	convenience	enough	just
argument	cough	equal	knew
athletic	could	equation	know
barber	country	every	laboratory
bathe	dear	excel	laid
been	debater	excitable	lead
beginning	describe	familiar	led
believe	destroy	February	letter
benefit	different	field	loose
blue	din	finally	lose
break	dine	forty	losing
breath	diner	fourth	making

many	precede	shoes	truly
meant	prejudice	siege	two
minute	preparation	similar	untie
misspell	prepare	similarly	until
much	pretty	since	village
necessary	principal	some	villain
niece	principle	stationary	weak
ninety	privilege	stationery	weather
occasion	proceed	stopped	Wednesday
occurred	professor	straight	weird
odor	quiet	studying	were
often	quite	sugar	where
once	raise	sure	whether
parallel	read	tear	which
parliament	receive	their	whole
parlor	recommend	there	whose
pawn	refer	thorough	women
peace	referred	though	won't
perform	said	through	would
piece	says	tired	write
plain	seems	together	writer
plane	seize	to	writing
planned	separate	too	written
	shepherd	toward	wrote

### THE RUSSELL SAGE FOUNDATION LIST

Compiled by *Dr. Leonard P. Ayres*

The Russell Sage Foundation List consists of the words which with their repetitions constitute seven eighths of the 23,629 words tabulated from 2000 business and personal letters. The figure after each word indicates the relative frequency with which it was used.

a.....	697	as.....	241	are.....	130
and.....	311	at.....	138	am.....	65

an.....	48	before.....	17	contain.....	9
also.....	46	because.....	12	center.....	8
about.....	45	beg.....	12	claim.....	8
all.....	41	boy.....	10	change.....	8
ask.....	23	business.....	10	cost.....	8
absence.....	22	baby.....	9	country.....	8
appoint.....	22	back.....	9	card.....	7
another.....	21	become.....	8	cause.....	7
afternoon.....	19	bed.....	8	Christmas.....	7
allow.....	19	box.....	8	consider.....	7
again.....	19	bad.....	7	chain.....	6
attend.....	19	believe.....	7	committee.....	6
arrange.....	18	both.....	7	convenience.....	6
article.....	18	building.....	7		
away.....	17	begin.....	6	dear.....	380
association.....	17	busy.....	6	do.....	53
ago.....	14			day.....	39
appreciate.....	14	can.....	76	during.....	26
August.....	14	could.....	38	doctor.....	24
accept.....	14	children.....	27	date.....	23
anything.....	14	call.....	20	did.....	22
attention.....	14	copy.....	20	don't.....	20
April.....	14	cent.....	19	desire.....	18
account.....	10	city.....	18	distribute.....	11
alone.....	8	cordially.....	15	December.....	10
appear.....	8	cover.....	14	department.....	10
await.....	8	child.....	14	does.....	9
application.....	7	check.....	14	different.....	8
arrive.....	7	case.....	12	done.....	8
assistance.....	7	class.....	12	decide.....	7
assure.....	7	catalogue.....	12	direction.....	7
always.....	6	course.....	11	down.....	7
among.....	6	certain.....	10	develop.....	6
		convenient.....	10	direct.....	6
be.....	148	cold.....	9	enclose.....	82
by.....	101	company.....	9	experience.....	17

enough . . . . .	15	form . . . . .	6	hold . . . . .	7
expect . . . . .	15	finally . . . . .	6	half . . . . .	6
education . . . . .	14	found . . . . .	6	honor . . . . .	6
evening . . . . .	14			hospital . . . . .	6
each . . . . .	12	gentleman . . . . .	55		
early . . . . .	12	good . . . . .	47	I . . . . .	1080
either . . . . .	12	get . . . . .	37	it . . . . .	197
earliest . . . . .	11	go . . . . .	34	is . . . . .	144
entitle . . . . .	8	give . . . . .	31	interest . . . . .	24
else . . . . .	8	great . . . . .	29	information . . . . .	22
especially . . . . .	8	glass . . . . .	23	intend . . . . .	15
expense . . . . .	8	girl . . . . .	20	inform . . . . .	13
ever . . . . .	7	glad . . . . .	20	investigate . . . . .	13
effort . . . . .	6	given . . . . .	11	ill . . . . .	12
enjoy . . . . .	6	general . . . . .	10	importance . . . . .	9
examination . . . . .	6	gold . . . . .	9	inspect . . . . .	8
		gave . . . . .	7	issue . . . . .	7
from . . . . .	107			illustrate . . . . .	6
find . . . . .	58	have . . . . .	216	impossible . . . . .	6
feel . . . . .	26	has . . . . .	65	instead . . . . .	6
follow . . . . .	25	hope . . . . .	56		
first . . . . .	23	he . . . . .	51	just . . . . .	30
friend . . . . .	21	had . . . . .	41	January . . . . .	18
Friday . . . . .	17	his . . . . .	33	July . . . . .	15
four . . . . .	14	her . . . . .	31	June . . . . .	10
favor . . . . .	13	home . . . . .	31		
forward . . . . .	12	him . . . . .	21	kindly . . . . .	58
February . . . . .	11	house . . . . .	18	know . . . . .	52
few . . . . .	11	how . . . . .	18	kind . . . . .	20
fine . . . . .	11	hear . . . . .	17	keep . . . . .	17
felt . . . . .	10	help . . . . .	13	kindness . . . . .	11
factory . . . . .	10	hour . . . . .	10		
fill . . . . .	9	hand . . . . .	9	letter . . . . .	61
father . . . . .	9	hat . . . . .	7	like . . . . .	37
further . . . . .	8	hard . . . . .	7	let . . . . .	36
fully . . . . .	7	heard . . . . .	7	last . . . . .	25

little.....	21	member.....	10	other.....	43
list.....	20	mention.....	10	order.....	40
look.....	19	measure.....	9	out.....	27
love.....	17	must.....	9	over.....	19
lady.....	12	material.....	8	only.....	18
line.....	12	move.....	8	office.....	17
leave.....	10	man.....	7	o'clock.....	13
late.....	8	mean.....	7	off.....	11
left.....	7	meet.....	7	October.....	10
lesson.....	7	mark.....	6	offer.....	9
labor.....	6	men.....	6	old.....	8
land.....	6			out.....	7
least.....	6	number.....	69	open.....	6
		now.....	37		
my.....	258	next.....	29	please.....	182
me.....	203	no.....	24	possible.....	36
Miss.....	66	need.....	22	premium.....	25
may.....	52	new.....	21	present.....	24
mail.....	44	name.....	14	picture.....	21
Mr.....	37	necessary.....	12	people.....	18
madam.....	36	November.....	12	public.....	16
make.....	29	night.....	11	paper.....	15
much.....	28	never.....	9	plan.....	14
money.....	24	nice.....	8	pamphlet.....	12
morning.....	24	nothing.....	7	particular.....	11
made.....	23	note.....	7	personal.....	11
most.....	23	news.....	6	part.....	9
many.....	21	none.....	6	pleasure.....	9
Monday.....	21			place.....	9
month.....	19	of.....	511	position.....	9
matter.....	17	on.....	150	post.....	9
medical.....	17	once.....	105	promise.....	8
meeting.....	17	one.....	99	prompt.....	8
mother.....	15	or.....	59	publish.....	8
March.....	12	our.....	56	panel.....	7
May.....	10	oblige.....	52	pair.....	7

pass.....	7	reference.....	6	something.....	10
probably.....	7	relative.....	6	small.....	9
pretty.....	7			summer.....	9
paid.....	6	send.....	176	salary.....	8
person.....	6	sir.....	113	several.....	8
plain.....	6	so.....	82	street.....	8
pleasant.....	6	some.....	61	success.....	8
practical.....	6	sent.....	53	second.....	8
prefer.....	6	school.....	51	set.....	7
president.....	6	she.....	46	short.....	7
print.....	6	soon.....	32	signature.....	7
private.....	6	see.....	31	slide.....	7
		soap.....	27	special.....	7
question.....	14	same.....	24	stand.....	7
quite.....	7	size.....	24	still.....	7
		since.....	22	stop.....	7
receive.....	67	stamp.....	22	surprise.....	7
respectfully....	63	show.....	20	saw.....	6
return.....	38	state.....	19	select.....	6
report.....	25	separate.....	18	silver.....	6
reply.....	23	shall.....	17	song.....	6
room.....	16	subject.....	17	splendid.....	6
remain.....	14	say.....	16	statement.....	6
reason.....	13	such.....	16	supply.....	6
request.....	12	Sunday.....	16		
receipt.....	10	sure.....	16	the.....	918
reach.....	9	September.....	13	to.....	627
read.....	9	start.....	13	that.....	207
recent.....	9	study.....	13	this....	172
representative..	9	secretary.....	12	truly.....	166
rain.....	7	shipment.....	12	thank.....	113
ready.....	7	speak.....	12	they.....	53
remember.....	7	Saturday.....	11	two.....	36
right.....	7	secure.....	11	tell.....	27
recommend....	6	service.....	11	think.....	27
red.....	6	sorry.....	11	trust.....	27

thought.....	20	very.....	246	willing.....	12
Thursday.....	15	visit.....	7	written.....	12
Tuesday.....	13	volume.....	7	without.....	11
teacher.....	12			Wednesday....	10
today.....	10	will.....	297	wear.....	8
table.....	9	with.....	255	woman.....	8
talk.....	9	which.....	143	wrote.....	8
though.....	9	was.....	79	weather.....	7
took.....	9	work.....	65	wonder.....	7
ticket.....	7	what.....	53	wait.....	6
trouble.....	7	when.....	53	watch.....	6
towards.....	7	who.....	53	went.....	6
try.....	7	wish.....	43	west.....	6
		week.....	36	while.....	6
us.....	40	were.....	34	whom.....	6
under.....	37	want.....	29	world.....	6
up.....	29	where.....	24	worth.....	6
use.....	23	write.....	18		
understand....	18	well.....	16	you.....	635
until.....	17	why.....	16	your.....	585
used.....	10	way.....	14	year.....	40
unfortunate....	7	while.....	14		
upon.....	6				

## REVIEW OF GRAMMAR

### THE PARTS OF SPEECH—DEFINITIONS

In the dictionary words are considered as single units. The spelling, the meaning, and the pronunciation are given for each word, but little can be learned from the dictionary regarding the relation that words bear to one another. It is the province of grammar to treat of words in relation. For the convenience of this study and in order that errors in word relationships may be easily detected, words are classed according to their use into eight divisions, called parts of speech.



A word used as the name of a person, a place, a thing, or a quality is called a **noun**. A word that is used in place of, or as a substitute for, a noun is called a **pronoun**. A word that modifies a noun or a pronoun, that is, explains its meaning, is called an **adjective**. A word that makes an assertion, usually indicating action, is called a **verb**. A word that modifies a verb is called an **adverb**. Adverbs also modify adjectives and other adverbs. A word that connects and shows the relation between one part of speech and another is called a **preposition**. A word that joins or groups or connects words or phrases or larger units of expression is called a **conjunction**. A word used to express strong feeling is called an **interjection**.

Nouns and pronouns, and any other part of speech or word groups used like them, are called **SUBSTANTIVES**. Adjectives and adverbs are called **MODIFIERS**. Prepositions and conjunctions are called **CONNECTIVES**. Nouns and verbs are the most important parts of speech. The other parts are dependent upon them. Children first learning to talk depend almost entirely upon nouns and verbs to express their ideas. Then, as the power of speech develops, they are able to define the meaning of their language more closely by the use of modifiers. A very learned person is able to indicate extraordinary shades and niceties of meaning by the exact and skillful use of modifiers with his nouns and verbs.

#### THE PARTS OF SPEECH—KINDS

There are two groups or classifications of nouns: **PROPER** and **COMMON**; **COLLECTIVE** and **ABSTRACT**. A **proper noun** is the name of some particular person, place, or thing, as, *Thomas, Denver, Latin*. A **common noun** is the name of a class, as, — *man, city, study*. *Thomas* is the name of some particular person; *man* applies to many persons. A **collective noun** is the name of a group or a collection, as, — *army, crowd, flock, herd*. An **abstract noun** is the name of a quality, as, — *curiosity, happiness, virtue*.

There are four general classifications of pronouns: **PERSONAL**, **RELATIVE**, **INTERROGATIVE**, **ADJECTIVE**. A **personal pronoun** is

one that stands for a person, as, — *he, I, it, she, they, we, you*. A **relative pronoun** is one that establishes a relation between the name of a person, a place, or a thing and the name of some other person, place, or thing. It also sometimes connects and sometimes introduces. The word or words to which a relative pronoun refers is called its **ANTECEDENT**. The principal relative pronouns are *who, which, what, and that*. The first three may be compounded with *ever* or with *soever*. In the sentence "John is the boy who took my book," *who* is a relative pronoun; its antecedent is *boy*; it introduces the thought *who took my book*; it connects this thought with the first, *John is the boy*. An **interrogative pronoun** is a pronoun used to ask a question. The principal interrogatives are *who, which, and what*. An **adjective pronoun** is one that may sometimes serve as an adjective, sometimes as a pronoun. It possesses the qualities of both a pronoun and an adjective, — it may stand for a person, a place, or a thing, or it may modify the meaning of a noun. There are two classes of adjective pronouns: *Definite* and *Indefinite*. *This* and *that, these* and *those* are the definite adjective pronouns. They point out definitely; they are sometimes called **demonstrative pronouns**. The indefinite adjective pronouns do not point out particular persons, places, or things. They are as frequently adjectives as pronouns. The principal ones are *all, another, any one, both, each, either, every, many, neither, none, one, other, several, some, such*.

There are two classes of adjectives: **DESCRIPTIVE** and **LIMITING**. A **descriptive adjective** denotes some particular quality of the noun or pronoun modified, as, — *beautiful, gracious, smooth, weak*. A **limiting adjective** indicates some limitation of the noun or pronoun modified. A limiting adjective may be numeral, as, — *one, two, three, etc.; first, second, third, etc.* It may be definite, like the definite adjective pronouns, as, — *former, latter, same, that, this*. It may be indefinite, like the indefinite adjective pronouns, as, — *any, every, few, some*. It may be interrogative, as, — *whose, which, what, — Whose hat? What news?* *A, an, and the* are sometimes grouped together as a separate part of speech and called **articles**. *The* is a definite article; *a* and *an* are indefinite articles. *A* is

used before consonant sounds, *an* before vowel sounds. Adjectives are frequently derived from nouns, as, — *A manly fellow*. When derived from proper nouns they are called proper adjectives, as, — *A Roman law*.

There are three classes of verbs: TRANSITIVE and INTRANSITIVE, and COPULATIVE. A **transitive verb** is one whose action passes over to a receiver of the action. An **intransitive verb** is one whose action does not pass over to a receiver of the action. In the sentence "John struck Bill," *struck* is a transitive verb because the action it denotes passes over to a receiver of the action, *Bill*. But in "The cricket chirps," *chirps* is an intransitive verb, because the action does not pass over to a receiver of the action. A **copulative verb** is a verb that connects a word or a group of words with another word or group of words that means the same or that is explanatory. Its office is one of connection as well as assertion. It requires the same case after it as before it. The principal copulatives are *am, appear, are, be, become, can be, have been, is, may be, must be, seem, was, were*. In *He is the man*, *man* means the same as *He*, and *is* is a connective or copulative verb. It is sometimes called *copula* or *verb of incomplete predication*.

Adverbs are classified, first, according as they indicate PLACE, TIME, MANNER, DEGREE, REASON, that is, according as they tell *where, when, how, to what extent, why*. The following adverbs illustrate these various kinds in order: — *there, today, cleverly, very, because*. Adverbs are classified, again, according to their form: a **simple adverb** is one that consists of but one word, as, — *suddenly, happily*. A **phrasal adverb** is one that consists of two or more words used as one adverb, as, — *arm in arm, by and large, nowadays, now and again*. Adverbs are frequently used to connect while indicating at the same time place, time, manner, degree, or reason. So used, they are called **conjunctive adverbs** or **adverbial conjunctions**. The principal adverbs of connection are *as, because, for, how, if, since, though, when, whenever, where, wherever, while*. In "He came in while I was playing the piano," *while* indicates time; it also connects the first thought of the sentence, *He came in*, with the second, *I was playing the piano*. It is there-

fore used both as an adverb and a conjunction. A **negative adverb** is one that denotes negation or opposition. The principal negative adverbs are *not* and *never*. *There* is sometimes called an **expletive** or an **introductory adverb**. *Yes* and *no* are sometimes called **responsive adverbs**.

There are two general classes of conjunctions: COÖRDINATE and SUBORDINATE. A **coördinate conjunction** is one that connects words or groups of words of equal rank. The principal coördinates are *and*, *but*, *either—or*, *neither—nor*, *not only—but also*. The last three named are called **correlatives** because they usually occur in pairs. A **subordinate conjunction** is one that connects word groups of unequal rank. The principal subordinates are *because*, *except*, *if*, *since*, *than*, *though*, *unless*, *while*, *when*, *where*, and the other conjunctive adverbs named above. Subordinate conjunctions that consist of more than one word are called **phrasal subordinates**, as, — *in order that*, *as soon as*, *as though*.

There are three general classes of prepositions: SIMPLE, COMPOUND OR DERIVED, and PHRASAL. A **simple preposition** consists of but a single word, as, — *after*, *against*, *at*, *by*, *for*, *from*, *in*, *of*, *on*, *over*, *through*, *to*, *with*. A **compound or derived preposition** is one that consists of two or more words long used as one or made up from other parts of speech, as, — *across*, *concerning*, *into*, *notwithstanding*, *underneath*, *without*. A **phrasal preposition** is one that consists of two or more separate words used to establish one relation, as, — *for the sake of*, *in spite of*, *instead of*, *on account of*, *out of*.

There are two classes of interjections: SIMPLE and PHRASAL. A **simple interjection** consists of but a single word, as, — *Alas!* *Hush!* *Ugh!* A **phrasal interjection** consists of more than one word, as, — *At last!* *Dear me!* *Forgive me!*

#### THE PARTS OF SPEECH—FORMS

The parts of speech undergo changes or inflections in order that ideas and the relations among them may be expressed more accurately. The changes or inflections of nouns and pronouns are called **person**, **number**, **gender**, **case**. The inflections of verbs are called

**voice, mood, tense, number, person.** The inflection of adjectives or adverbs is called **comparison**, — the *positive, comparative, and superlative degrees of comparison*. Prepositions, conjunctions, and interjections are not inflected. English words used to be much more highly inflected than now. As language grows and develops it tends to simplify its forms. Nouns, for instance, were formerly inflected to indicate person, but they have outgrown this inflection. They used to have four different case forms; now they have but two.

### THE INFLECTION OF NOUNS AND PRONOUNS

Person indicates whether the person speaking, the person spoken to, or the person spoken of, is indicated by a noun or a pronoun, — the **first person**, the **second person**, and the **third person**, respectively.

Number indicates one or more than one. The **singular number** means one; the **plural number**, more than one. Most nouns form their plurals by adding *s* to the singular, as, — *boy, boys; view, views*. Nouns ending in a soft sound, such as *ch, j, s, sh, x, z*, form their plurals by adding *es* to the singular, as, — *church, churches; fish, fishes; annex, annexes*.

Most nouns ending in *o* preceded by a consonant form their plurals by adding *es* to the singular, as, — *potato, potatoes; cargo, cargoes; grotto, grottoes; echo, echoes*. Most nouns ending in *o* preceded by a vowel form their plurals by adding *s* to the singular, as, — *folio, folios; cameo, cameos*. It must be remembered that there are many exceptions to the final *o* rule, as, — *solos, autos, halos, pianos, Eskimos, sopranos*.

Nouns ending in *y* preceded by a consonant form their plurals by changing the *y* to *i* and adding *es*, as, — *country, countries; cry, cries; enemy, enemies*. Nouns ending in *y* preceded by a vowel form their plurals in the regular way, by the addition of *s*, as, — *days, plays, monkeys, turkeys*.

Some nouns ending in *f* or *fe* form their plurals by changing *f* to *v* and adding *es*, as, — *calf, calves; leaf, leaves; loaf, loaves; half, halves; staff, staves (sticks); wife, wives*. It must be remembered that

there are certain exceptions to this rule, as, — *hoofs, scarfs, staffs* (officers).

The plural of certain nouns is indicated by an internal change, or by other changes, not easily classified, as, — *foot, feet; goose, geese; man, men; mouse, mice; child, children; ox, oxen; woman, women.*

Certain foreign nouns retain their foreign plurals, others adopt the English plural formation, still others form their plurals in either way, as, — *focus, foci; ultimatum, ultimata; medium, mediums* (*media* is going out of use); *memorandum, memorandums* (*memoranda* is going out of use); *index, indexes or indices; vortex, vortexes or vortices.*

The plural of compound words is formed regularly, as, — *cupful, cupfuls; handful, handfuls.* The plural of hyphenated words is usually formed by adding *s* to the most important member of the combination, as, — *sons-in-law, waste-baskets, courts-martial, sergeants-at-arms.*

Gender indicates sex. **Masculine gender** means male; **feminine gender**, female; **neuter gender**, no sex, as, — *book, tool*; **common gender**, either male or female, as, — *child, flock, herd.*

Certain nouns indicate masculine and feminine gender by different words, as, — *man, woman; boy, girl; beau, belle; drake, duck; son-in-law, daughter-in-law.* Certain other nouns indicate the feminine gender by means of making a terminal change in the masculine form, as, — *count, countess; patron, patroness; waiter, waitress; hero, heroine; executor, executrix.*

Case indicates the relation of a noun or a pronoun in regard to verbs and prepositions. The **nominative case** denotes that a noun or a pronoun may be used as subject of a sentence, as predicate nominative, as nominative of exclamation, as nominative absolute, as nominative by direct address, and as appositive or in apposition with a noun or a pronoun in the nominative case.

The **objective case** denotes that a noun or a pronoun may be used as object of a verb, as indirect object, as objective complement, as object of a preposition, as adverbial objective, as subject of an infinitive, and as appositive or in apposition with a noun or pronoun in the objective case.

The **possessive case** denotes possession. The possessive of singular nouns is formed by adding 's, as, — *The boy's hat*. The possessive of plural nouns ending in s is formed by adding the apostrophe only, as, — *The girls' hats*. The possessive of plural nouns not ending in s is formed by adding the 's, as, — *Men's suits*. *Women's dresses*. *The people's vote*.

If the singular form of a noun ends in s or x it is permissible to use the apostrophe without the s in indicating the possessive case, in order to avoid an awkward hissing sound, as, — *Dickens' works*. *For goodness' sake*. *The Earl of Sussex' death*.

The sign of possession is always placed nearest to the name of the thing possessed. In a series of words and in hyphenated words it is indicated on the last, as, — *My father-in-law's business*. *My brother and sister's marks*.

A pronoun must agree with its antecedent in person, number, and gender. All of the inflections of personal pronouns are indicated in the following table. Such an arrangement or table is called a **declension**. When you give in order all the inflections of a noun or a pronoun, you are said to decline it.

## SINGULAR

	<i>First Person</i>	<i>Second Person</i>	<i>Third Person</i>
NOMINATIVE CASE:	I	you      thou	he, she, it
POSSESSIVE CASE:	my <i>or</i> mine	your <i>or</i> yours      thy <i>or</i> thine	his, her, <i>or</i> hers, its
OBJECTIVE CASE:	me	you      thee	him, her, it

## PLURAL

	<i>First Person</i>	<i>Second Person</i>	<i>Third Person</i>
NOMINATIVE CASE:	we	you	they
POSSESSIVE CASE:	our <i>or</i> ours	your <i>or</i> yours	their <i>or</i> theirs
OBJECTIVE CASE:	us	you	them

The relative pronoun *who* is declined as follows in both numbers for all persons: —

NOMINATIVE CASE: who  
 POSSESSIVE CASE: whose  
 OBJECTIVE CASE: whom

*That* and *which* are not inflected. *Whose* is sometimes given as the possessive of *which*, but it should be used rarely. The phrase *of which* should be used to denote possession in relation to animals and things, unless they are personified, in which case *who* may be used.

### THE INFLECTION OF ADJECTIVES AND ADVERBS

The **positive degree** denotes the simple, uncomparative form of an adjective and an adverb. The **comparative degree** denotes the comparison of two persons, places, or things. The **superlative degree** denotes the comparison of three or more persons, places, or things. The simpler adjectives and adverbs, those of one or two syllables, form the comparative degree by adding *r* or *er* to the positive, and the superlative by adding *st* or *est* to the positive. Longer adjectives and adverbs, those of three syllables or more, to which these suffixes cannot be added easily, form the comparative by using the word *more*, the superlative by using the word *most*.

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
beautiful	more beautiful	most beautiful
happy	happier	happiest
sincerely	more sincerely	most sincerely
soon	sooner	soonest

Certain adjectives and adverbs do not admit of comparison, as, — *dead, octagonal, squarely, unique, universally*. The following irregular comparisons should be studied: —

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
bad } evil } ill }	worse	worst
far	farther	farthest



<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
fore	former	{ foremost first
forth	further	furthest
hind	hinder	{ hindmost hindermost
in	inner	{ inmost innermost
late	{ later latter	{ latest last
little	less	least
many } much }	more	most
near	nearer	nearest
nigh	nigher	{ nighest next
old	{ older elder	{ oldest eldest
out	{ outer utter	{ outmost or outermost utmost or uttermost
up	upper	{ upmost uppermost

## THE INFLECTION OF VERBS

Voice denotes whether the subject of a verb is acting or acted upon. **Active voice** represents the subject as acting, as, — *He struck the man*. **Passive voice** represents the subject as acted upon, as, — *He was struck by the man*.

Mood denotes the manner of assertion made by a verb. The **indicative mood** is used for simple declarative or interrogative expressions, as, — *I go*. *Is he well?* The **subjunctive mood** is used for the expression of a wish, a doubt, a fear, a supposition, a condition. It is usually preceded by *if*, as, — *If I were you I would go*. The **potential mood** is used for the expression of probability, possibility, ability, obligation, necessity. *May, can, must, might,*

*could, would, should* are signs of the potential, as, — *I may go. He must come. I could do it.* When these words are used to express *desire, doubt, fear, supposition, condition*, they are signs of subjunctive mood. The **imperative mood** is used for the expression of command or entreaty. The subject of an imperative verb is in the second person and it is usually understood.

Tense denotes the time of action expressed by a verb. The **present tense** denotes present time, as, — *I walk. He runs.* The **past** or **imperfect tense** denotes past time, as, — *I walked. He ran.* (A verb that forms its past tense by the addition of *d* or *ed* is called **regular** or **weak**, as, — *walked.* A verb that forms its past tense by means of some internal change is called **irregular** or **strong**, as, — *ran.*) The **future tense** denotes future time, as, — *I shall walk. He will run.* (To denote simple future time, *shall* is used in the first person, and *will* in the second and third. To denote determination, resolution, threatening, or consenting, *will* is used in the first person, and *shall* in the second and third. In asking a question *shall* is always used with the first person. With the second and third persons, *shall* should be used in asking a question if *shall* is expected in the answer; *will*, if *will* is expected in the answer, as, — *Will you go? I will. Shall they be admitted? They shall. Should and would* follow the rules for *shall* and *will*.) The **perfect** or **present perfect tense** denotes action as completed at the present time, as, — *I have walked. He has walked.* The **pluperfect** or **past perfect tense** denotes action as completed in past time, as, — *I had walked. He had run.* The **future perfect tense** denotes action that is to be completed at some future time, as, — *I shall have walked. He will have run.* Note that in forming the future, perfect, pluperfect, and future perfect tenses, more than one verb is necessary to indicate the time of the action definitely. The last verb in the combination is called the **principal** or **notional** verb; the verb (or verbs) preceding it, the **auxiliary** or **helping** verb. *Shall* and *will* are the auxiliaries of the future tense; *have*, of the present perfect; *had*, of the past perfect; *shall* and *will* and *have* of the future perfect.

The **infinitive** is a verbal form that names or denotes action but

does not assert it. It may be used as a noun, as an adjective, or as an adverb. The infinitive form of the verb is always preceded by *to*, as, — *to walk, to run, to see*. The infinitive should not be split by placing a word between *to* and the verb. *To sit quietly* is correct; *to quietly sit*, incorrect. *To* is sometimes understood before the infinitive when used after the verbs *make, please, let, bid, need, dare, feel, have, keep, see*, as, — *help him (to) do it. See them (to) play. Please (to) close the door*. The infinitive thus formed is called *elliptical*. The infinitive has two tenses only, the present and the perfect, as, —

	<i>Active</i>	<i>Passive</i>
PRESENT:	to love	to be loved
PERFECT:	to have loved	to have been loved

The **gerund** is a verbal form ending in *ing*, that names or denotes action but does not assert it. It is therefore similar to the infinitive, the suffix *ing* taking the place of *to*. The gerund is used as a noun, as, — *Running is good exercise. I like walking*. It is sometimes, though rarely, used as an adjective or an adverb, as, — *Practicing hours are precious. They went picnicking*. It may be modified by an adverb, as, — *Eating too rapidly is dangerous*. It may take an object, as, — *They enjoy studying their lessons*. The gerund is sometimes used as an almost pure noun. As such it may not take an object and it may be modified by an adjective or a pronoun. In this use it is called a **verbal noun**, — *His wonderful playing moved them. I liked his reading*.

The **participle** is a verbal form ending in *ing* that names or denotes action but does not assert it. It is similar to both the infinitive and the gerund. It is used, like an adjective, to modify a noun or a pronoun, as, — *Running through the passage, John fell. The car, decorated with flowers, began to move*. The voices and tenses of gerunds and participles are as follows:—

	<i>Active</i>	<i>Passive</i>
PRESENT:	loving	being loved
PAST:	loved	loved
PERFECT:	having loved	having been loved

The person and number of a verb are the same as the person and number of its subject. It should be noted that verbs in the third person singular of the present and perfect tenses have a special inflection. This special inflection for verbs ending in *y* follows the rule for the formation of the plural of nouns ending in *y* (page 363). Infinitives, gerunds, and participles have no person and number.

The **conjugation** of the verb is the orderly statement of all its forms to show voice, mood, tense, number, and person.

A **synopsis** of the verb is the statement of one person and number, or of one person and both numbers, in every tense of the conjugation. There are three conjugations of the English verb: *Simple*, *Emphatic*, *Progressive*. The simple conjugation asserts action as complete. It can be formed in all moods and tenses, in both voices. The following is a synopsis in the simple conjugation, third person, singular, active of the verb *love*: —

	<i>Indicative Mood</i>	<i>Subjunctive Mood</i>
PRESENT :	He loves	If he love
PAST :	He loved	If he loved
FUTURE :	He will love	If he will love
PERFECT :	He has loved	If he have loved
PAST PERFECT :	He had loved	If he had loved
FUTURE PERFECT :	He will have loved	If he will have loved

	<i>Potential Mood</i>	<i>Imperative Mood</i>
PRESENT :	He may love	None in third person
PAST :	He might love	Second person \ present
PERFECT :	He may have loved	would be — Love (you)
PAST PERFECT :	He might have loved	

	<i>Infinitives</i>	<i>Participles</i>
PRESENT :	to love	PRESENT : loving
PERFECT :	to have loved	PAST : loved
		PERFECT : having loved

The passive voice of the simple conjugation is formed by adding the past participle to every form of the verb *be*, —

*Indicative Mood*

PRESENT :	I <i>am</i> loved
PAST :	I <i>was</i> loved
FUTURE :	I <i>shall be</i> loved
PERFECT :	I <i>have been</i> loved
PLUPERFECT :	I <i>had been</i> loved
FUTURE PERFECT :	I <i>shall have been</i> loved

The emphatic conjugation emphasizes the assertion of action by means of the auxiliary verb *do*. The emphatic conjugation occurs only in the present and past tenses, indicative mood, active voice, —

<i>Present</i>		<i>Past</i>	
I do walk	We do walk	I did walk	We did walk
You do walk	You do walk	You did walk	You did walk
He does walk	They do walk	He did walk	They did walk

The progressive conjugation asserts action as continuing or progressing. It is formed by adding the present participle to every form of the verb *be*, —

*Indicative Mood*

PRESENT :	I <i>am</i> walking	PERFECT :	I <i>have been</i> walking
PAST :	I <i>was</i> walking	PLUPERFECT :	I <i>had been</i> walking
FUTURE :	I <i>shall be</i> walking	FUTURE PERFECT :	I <i>shall have been</i> walking

The parts of a verb are the present and past tenses indicative, and the present and past participles, —

*Present Indicative Past Indicative Present Participle Past Participle*

awake	awoke	awaking	awaked
begin	began	beginning	begun
break	broke	breaking	broken
burst	burst	bursting	burst
choose	chose	choosing	chosen
come	came	coming	come

<i>Present Indicative</i>	<i>Past Indicative</i>	<i>Present Participle</i>	<i>Past Participle</i>
destroy	destroyed	destroying	destroyed
dive	dived	diving	dived
do	did	doing	done
drink	drank	drinking	drunk
eat	ate	eating	eaten
fly	flew	flying	flown
get	got	getting	got
go	went	going	gone
lay	laid	laying	laid
lie	lay	lying	lain
lie	lied	lying	lied
prove	proved	proving	proved
ride	rode	riding	ridden
raise	raised	raising	raised
rise	rose	rising	risen
see	saw	seeing	seen
shake	shook	shaking	shaken
sing	sang	singing	sung
sit	sat	sitting	sat
speak	spoke	speaking	spoken
steal	stole	stealing	stolen
swim	swam	swimming	swum
take	took	taking	taken
wake	woke	waking	waked
write	wrote	writing	written

A **defective verb** is one for which all these parts cannot be given, —

<i>Present Indicative</i>	<i>Past Indicative</i>	<i>Present Participle</i>	<i>Past Participle</i>
beware	—	—	—
can	could	—	—
may	might	—	—
must	—	—	—
ought	—	—	—
shall	—	—	—
will	—	—	—

A **redundant verb** is one that has more than one form for any one of these parts, —

<i>Pres. Ind.</i>	<i>Past Ind.</i>	<i>Pres. Part.</i>	<i>Past Part.</i>
light	{ lighted lit	lighting	{ lighted lit
slip	{ slipped slipt	slipping	{ slipped slipt
stay	{ stayed staid	staying	{ stayed staid
speak	{ spoke spake	speaking	spoken

### SYNTAX, ANALYSIS, PARSING

When the parts of speech — all or some of them — are so grouped and related as to express a complete thought, they make a sentence. (The different kinds of sentences are defined and classified on pages 138–141.) The principal parts of a sentence are the subject and the predicate. The **subject** of a sentence is that about which something is asserted. The **predicate** of a sentence is that which asserts something about the subject. The subject is always a noun or a pronoun or a word group used as a noun or a pronoun, and it is always in the nominative case. The predicate is always a verb. The *simple subject* is the word that is used as subject; the *complete subject* is this word with all of its modifiers. The *simple predicate* is the verb that asserts the action; the *complete predicate* is this verb with all its modifiers and complements.

A **phrase** is a group of words having neither subject nor predicate, denoting but a single idea, and not making complete sense.

A **clause** is a group of words having a subject and a predicate and forming a part of a sentence. If it makes complete sense, it is called an *independent clause*. If it does not make complete sense but depends upon another clause for completeness, it is called a *dependent clause*. Phrases and dependent clauses may be used as nouns, adjectives, and adverbs.

**Syntax** means the grammatical relation of a word, a phrase, or a clause to another word or other words in a sentence. The word

**construction** is sometimes used in the same sense. There are certain relations among words, phrases, and clauses as they are used in sentences, that need to be understood before the syntax can be given.

A **complement** is a word, a phrase, or a clause that completes the combined meanings of the subject and the predicate. The **object of a verb**, sometimes called the *object complement* and also the *direct object*, completes the predicate and receives the action from it. It is always in the objective case. It may be a noun or a pronoun, a phrase or a clause. The object of a verb in the passive voice is called the **retained object**, as, — “He was given the *position* of secretary.” The **indirect object**, sometimes called *dative object* or *object of a preposition understood*, points out *to* or *for* whom or what an act is done. It may be a noun or a pronoun, it is always in the objective case, and the preposition *to* or *for* is always understood before it. It occurs most frequently after the verbs *asked, bring, build, give, go, lend, let, make, offer, pay, please, sell, teach, win*. The **predicate nominative** or **predicate adjective**, sometimes called *subjective* or *attribute complement*, completes the predicate and describes or explains the subject. It may be a noun, a pronoun, an adjective, or a phrase or a clause. It may be called *predicate noun, predicate pronoun, or predicate adjective*. The predicate noun or pronoun is always in the nominative case. The **objective complement**, sometimes called *factitive object*, completes the predicate and describes or explains the object. It is always in the objective case. It may be a noun, a pronoun, an adjective, a phrase or a clause. A noun or a pronoun used as objective complement is always in the objective case, as, — “They made John *president*.”

A **modifier** in a sentence is a subordinate word, phrase, or clause that describes, defines, or limits other parts, such as the simple subject, the simple predicate, the simple object, and so forth. *Word modifiers* consist of adjectives, adverbs, pronouns in the possessive case, and participles. *Phrasal modifiers* consist of prepositional, infinitive, and participial phrases. *Clausal modifiers* consist of adjective and adverbial clauses. A noun, a pronoun, a gerund, a phrase, or a clause may be used as object of a preposition, and, so used, may be a phrasal modifier.



A noun indicating *measure, distance, direction, space, time, value* is called **adverbial objective** or a *noun used adverbially*. It is in the objective case, with a preposition understood before it, and modifies a verb, as, — “He walked a *mile*.” “I went *home*.”

A noun modified by a participle and not connected with any other part of a sentence is called a **nominative absolute** or **absolute nominative**, as, — “The *train* having come, they departed.”

A word used for direct address is called **nominative by direct address** or *independent by direct address* or *vocative*, as, — “*John*, where are you going?”

A word used in an exclamatory way is called **nominative of exclamation** or **nominative independent**, as, — “A *horse!* A *horse!* My kingdom for a horse!”

A noun meaning the same as another noun and used with it, is called a **noun in apposition** or *appositive noun*, as, — “Larkins, the *lecturer*, has just arrived.” A noun or pronoun in apposition is always in the same case as the noun or pronoun it explains.

In giving the syntax of a noun or a pronoun, the case and the reason for the case should be given. In giving the syntax of an adjective or an adverb, the word modified should be stated. In giving the syntax of a verb, the subject (noun, pronoun, phrase, or clause), the complement (if any), and the number and person should be stated. In giving the syntax of a phrase or a clause, the statement should follow the form for the noun, the adjective, or the adverb whose office it fills. In giving the syntax of a preposition, the words between which the relation is shown should be pointed out. In giving the syntax of a conjunction, the kind of connection the conjunction makes should be stated.

**Sentence analysis** means the examination of the various parts of which a sentence is composed and the explanation of the grammatical connection among those parts. In analyzing a sentence, —

1. Tell what kind it is: simple, compound, complex; declarative, interrogative, exclamatory, imperative.
2. Separate, define, and relate the various clauses in it (provided it is not a simple sentence).

3. Point out subject, predicate, complements, simple and complete. If the sentence contains clauses, point out subject, predicate, and complements of each.

4. Explain and relate the various word modifiers in the sentence.

5. Separate, define, and relate the various phrasal modifiers in it.

**Parsing** means the statement in tabulated order of the classification and the forms of the part of speech parsed. In parsing nouns and pronouns, state kind, person, number, gender. In parsing adjectives and adverbs, state kind and degrees of comparison. In parsing verbs, state voice, mood, tense, number, person, and tell whether regular or irregular, principal or auxiliary, transitive or intransitive.

In the study of the common errors listed on pages 299 to 302, Chapter V, it will be helpful for the pupil to identify each error with the grammatical rule that covers it.

The following diagrams may be helpful in reviewing the rules and explanations given above :—

### NOUNS

<i>Kinds</i>	<i>Forms</i>	<i>Uses</i>
Proper	Number	Subject
Common	Singular	Predicate nominative
Collective	Plural	Nominative absolute
Abstract	Gender	Nominative by direct address
	Masculine	Nominative of exclamation
	Feminine	Noun in apposition
	Neuter	Object of verb
	Common	Objective complement
	Case	Indirect object
	Nominative	Adverbial objective
	Objective	Object of preposition
	Possessive	Subject of infinitive
		Modifier in possessive case

## PRONOUNS

<i>Kinds</i>	<i>Forms</i>	<i>Uses</i>
Personal	Person	Subject
Relative	First	Predicate nominative
Interrogative	Second	Nominative absolute
Adjective	Third	Nominative by direct address
Definite	Number	Nominative of exclamation
Indefinite	Singular	Noun in apposition
	Plural	Object of verb
	Gender	Objective complement
	Masculine	Indirect object
	Feminine	Object of preposition
	Neuter	Subject of infinitive
	Common	Modifier in possessive case
	Case	
	Nominative	
	Objective	
	Possessive	

## ADJECTIVES

<i>Kinds</i>	<i>Forms</i>	<i>Uses</i>
Descriptive	Comparison	Modifier of noun
Limiting	Positive degree	Modifier of pronoun
Numeral	Comparative degree	Modifier of word group
Definite	Superlative degree	used as a noun or pronoun
Indefinite		Predicate adjective
(Articles)	Person } Number } Gender }	Certain definite and indefinite adjectives, sometimes used as pronouns, are inflected for person, number, and gender.
Proper		

## VERBS

<i>Kinds</i>	<i>Forms</i>	<i>Uses</i>
Transitive	Voice	Formation of predicate
Intransitive	Active	Infinitive, as noun, adjective, adverb
Copulative	Passive	Gerund, as noun, adjective, adverb
	Mood	Participle, as adjective
	Indicative	
	Subjunctive	
	Potential	
	Imperative	
	Tense	
	Present	
	Past	
	Regular	
	Irregular	
	Future	
	Perfect	
	Past perfect	
	Future perfect	
	Auxiliary	
	Principal	
	Person	
	First	
	Second	
	Third	
	Number	
	Singular	
	Plural	
	Infinitives	
	Gerunds	
	Participles	
	Conjugation	
	Simple	
	Emphatic	
	Progressive	
	Defective	
	Redundant	

## ADVERBS

<i>Kinds</i>	<i>Forms</i>	<i>Uses</i>
Place	Comparison	Modifier of verb
Time	Positive degree	Modifier of adverb
Manner	Comparative degree	Modifier of adjective
Degree	Superlative degree	To connect and introduce clauses
Reason		
Simple		
Phrasal		
Conjunctive		
Negative		
Expletive		

## CONJUNCTIONS

<i>Kinds</i>	<i>Uses</i>
Coördinate	To connect words, phrases, and clauses
Correlative	
Subordinate	
Adverbial	
Phrasal	

## PREPOSITIONS

<i>Kinds</i>	<i>Uses</i>
Simple	To establish relations among words, phrases, and clauses
Compound	
or Derived	
Phrasal	

## INTERJECTIONS

<i>Kinds</i>	<i>Uses</i>
Simple	To express strong feeling
Phrasal	

## PRACTICE

(The following ten questions are used by permission of the New York State Board of Regents.)

1. Write the following sentences correctly punctuated and capitalized: [5]
  - a. i dont expect to get the position he said but im going to apply for it
  - b. we have read the following books little women grand-fathers chair
2. Illustrate in sentences the correct use of the following. (a) doesn't, (b) shall, (c) will, (d) done, (e) whom. [5]
3. Answer all parts of this question :

Martha Winthrop, a *girl* of fourteen, and *her* younger brother had been sent to look for the cows, *which* had gone far into the woods extending behind the house.

The following are based on the foregoing selection :

- a. Select [2] the clauses, classify [2] each clause as principal (independent) or subordinate (dependent), and give the syntax of the subordinate (dependent) clause. [2]
  - b. Classify the sentence as simple, complex, or compound. [1]
  - c. Give the syntax of *girl*, *her*, *which*. [3]
  - d. Select the adverbial phrases [4] and give the syntax of each. [4]
  - e. Select an adverb [1], a present participle [1], a verb in the passive voice [1], an adjective in the comparative degree. [1]
  - f. Give the principal parts of *sent*, *been*, *gone*. [3]
4. Write *five* sentences, each of which shall illustrate a different one of the following: (a) an infinitive phrase used as subject, (b) an adverbial clause, (c) a relative pronoun in the objective case, (d) a substantive (noun) clause, (e) a prepositional phrase used as an adjective. [10]

5. Give the syntax of *each* italicized word in the following: [10]

Mr. James J. Hill, the *noted* railroad man, *became* an empire builder. The *northwest* owes its *development* along *certain* lines to *him*. His railroad was *well* known.

6. Rewrite the following in the past tense: (a) The kitten lies in the sun, (b) The little bird sits on the branch of the tree, (c) The car goes swiftly down the street, (d) The spring rains do much good, (e) He lays the package on the table. [15]

7. Analyze by diagram or otherwise the following sentence: [10]

After running another mile at high speed to get away from the hounds, the doe thought that it would be safe to seek her fawn.

8. Answer *a*, *b*, and *c*:

*a*. As we approached the house we heard strains of gay music. Contract the dependent clause in the foregoing sentence into a participial phrase. [2]

*b*. The settlers organized a new form of government. Rewrite the foregoing sentence, changing the verb to the passive voice. [2]

*c*. Use in a sentence the possessive plural of *woman*. [1]

9. Answer both *a* and *b*:

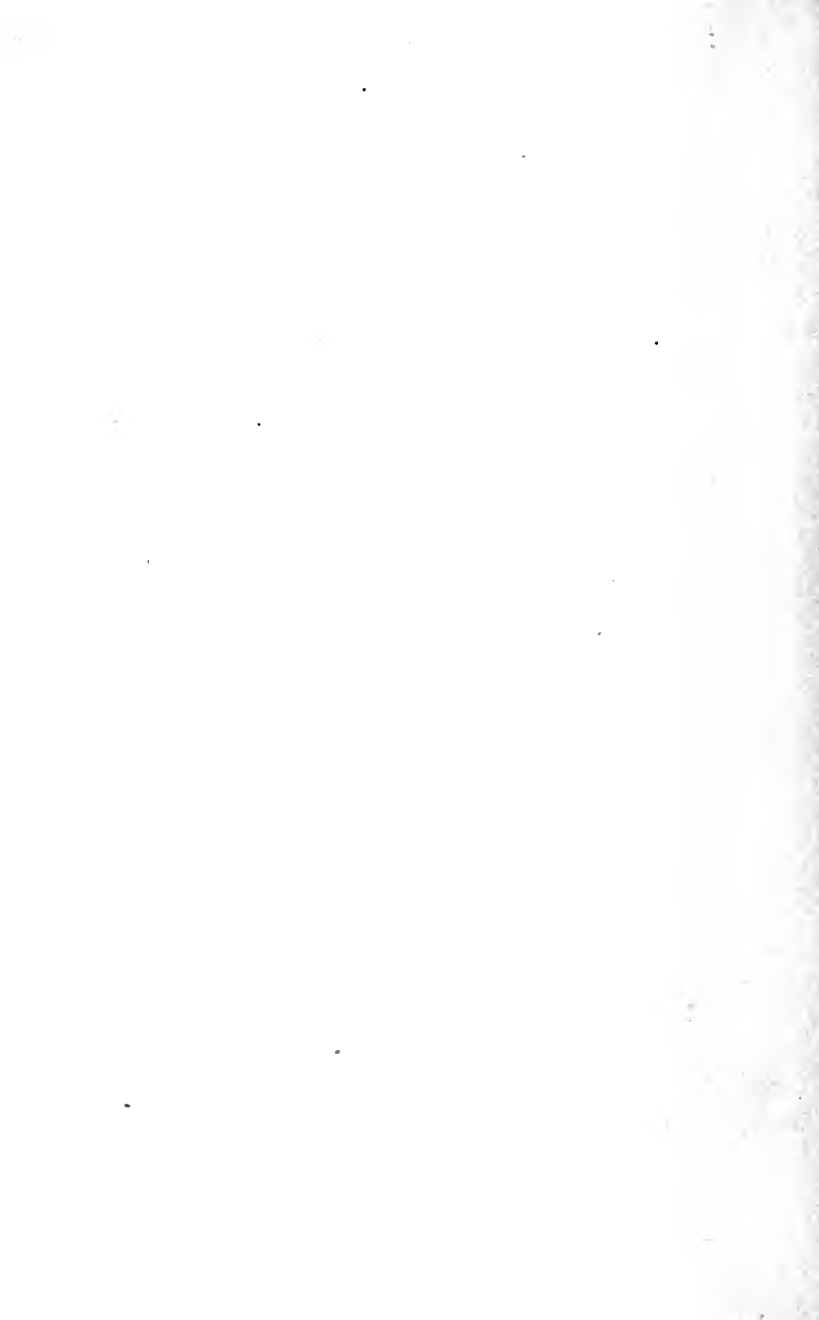
*a*. Illustrate in sentences the nominative, possessive, and objective cases of the relative pronoun *who*. [5]

*b*. Write the plural of *each* of the following nouns: *radius*, *trout*, *solo*, *hero*. [4]

10. Answer the following questions, using complete statements:—

(a) When did you see John? (b) Why did you do it?

(c) Who is it? [Answer in the first person.] [6]





## INDEX

- A PASS IN HOCKEY, illustration, 112.  
*About*, 309.  
 Absolute nominative, 375.  
 Abstract noun, 359.  
*Accept*, 311.  
 Active voice, 367.  
 Address, business letters, 132-133;  
   friendly letters, 18; on envelopes,  
   30-31.  
 Adjective, predicate, 374.  
 Adjective pronoun, 360.  
 Adjectives, classified, 360; defined,  
   359; errors in, 299; inflected, 366-  
   367; summary of, 377.  
 Adjustment letter, 120.  
*Admission*, 308.  
*Admittance*, 308.  
 Adverbial conjunction, 361.  
 Adverbial objective, 375.  
 Adverbs, classified, 361; defined,  
   359; errors in, 299; inflected, 366-  
   367; summary of, 379.  
*Affect*, 311.  
*Allusion*, 312.  
*Almost*, 314.  
*American Education*, quoted, 275.  
*Amount*, 314.  
 Analysis, 373; of sentences, 375.  
*Angry*, 309.  
 Antonym, 93.  
 Apostrophe, 350.  
 Application letters, 124-129.  
 Apposition, 375.  
 Archaic words, 93.  
 Argument (Lesson 37), 249.  
 Argument, planning of, 256-262.  
*Around*, 309.  
 AROUND THE CAMPFIRE, illustration,  
   336.  
 Articles, 360.
- As*, 313.  
*At*, 309.  
 Austen, Jane, letter by, 230.  
 Auxiliary verb, 368.  
 Ayres, Leonard P., word list, 353-  
   358.  
*Back-sword*, 172-173.  
*Balance*, 316.  
 Balanced sentence, 141.  
*Ballad of the Oysterman*, 78.  
 Beecking, Henry Charles, quoted,  
   213.  
*Beside*, 309.  
*Besides*, 309.  
*Bird Thoughts*, 83.  
*Blind Men and the Elephant*, 211.  
 Body, in letters, 17.  
*Borrow*, 313.  
*Boy Scouts of America*, quoted, 166,  
   173.  
 Brackets, 351.  
 BREAKING THE BRONCO, illustration,  
   287.  
*Buddy and Waffles*, 43.  
 Business letters (Lesson 16), 115.  
 Business letters, 115-134; address in,  
   132-133; closing, 18, 132; en-  
   velope, 132; forms in, 131-134;  
   salutation, 133.  
 "BUT OH, THE SWEETNESS, AND OH,  
 THE LIGHT OF THE HIGH-FASTIDIOUS  
 NIGHT!" illustration, 268.  
*By*, 309.  
*Calculate*, 309.  
*Call of the Wild*, story from, 54.  
*Can*, 310.  
 Capitalization, 341-342.  
 Carroll, Lewis, letter by, 9.

- Case, 364.  
*Chaparral Prince*, 32.  
*Character*, 310.  
 Class grading, 330-331.  
 Clausal modifiers, 374.  
 Clause, 373.  
 Clear, How to be, 113.  
 Clearness in paragraphs, 190-193;  
   in sentences, 145-160; in speak-  
   ing, 220.  
 Clearness in speaking (Lesson 33),  
   220.  
 Closing, in letters, 17-18.  
 Coherence in sentences, 155-160.  
 Coined words, 92.  
 Collective noun, 359.  
 Colloquial words, 92.  
 Colon, 347.  
 Comma, 343-346; in letter parts, 22.  
 Common errors (see *Errors*).  
 Common gender, 364.  
 Common mispronunciations, 297-  
   298.  
 Common noun, 359.  
*Compare*, 310.  
 Comparison, of adjectives and ad-  
   verbs, 366-367; in paragraphs,  
   193.  
 Complaint letter, 119.  
 Complements, 374.  
 Complete predicate, 373.  
 Complete subject, 373.  
 Complex sentence, 140.  
 Composition, corrected, 293-294.  
 Composition correction, 288-294.  
 Compound-complex sentence, 140.  
 Compound preposition, 362.  
 Compound sentence, 140.  
 Conjugation, 370.  
 Conjunctions, classified, 362; de-  
   fined, 359; errors in, 300; sum-  
   mary of, 379.  
 Conjunctive adverb, 361.  
 Connectives, 359.  
 Construction, in sentence, 374.  
*Consul*, 310.  
*Contemptible*, 310.  
*Contemptuous*, 310.  
*Contrast*, 310.  
 Contrast, in paragraph, 193.  
 Coördinate conjunction, 362.  
 Copula, 361.  
 Copulative verb, 361.  
 Corrected composition, 293-294.  
 Corrected letters, 291-292.  
 Correcting your own compositions  
   (Lesson 43), 288.  
 Correlative conjunction, 362.  
*Council*, 310.  
*Counsel*, 310.  
 Cummings, Amos J., quoted, 199.  
*Curious*, 311.  
*Custom*, 311.  
 Dash, 348.  
*David Copperfield*, quotation from,  
   202.  
*Day of Judgment*, 64.  
 Declarative sentence, 139.  
 Declension, of pronouns, 365.  
 Defective verb, 372.  
 Degrees of comparison, 366.  
 Demonstrative pronoun, 360.  
 Dependent clause, 373.  
 Derived preposition, 362.  
 Description (Lesson 28), 197.  
 Description of people (Lesson 30),  
   208.  
 Description, planning, 201.  
 Descriptive adjective, 360.  
 Details, in paragraph, 192.  
 Diacritical marks, 96-98.  
 Dialectic words, 94.  
 Dickens, Charles, quoted, 10, 202.  
 Dictionary (Lesson 13), 95.  
 Dictionary, abbreviations in, 97;  
   diacritical marks, 96.  
 Direct address, nominative, 375.  
*Discover*, 312.  
*Distance*, 310.  
 "DON'T KILL HIM, DON'T KILL  
   HIM, CHIEF!" illustration, 52.  
*Effect*, 311.  
 Elliptical infinitive, 369.  
*Emigrant*, 312.  
 Emphasis in the sentence (Lesson  
   36), 238.

- Emphasis; brevity, 242; position, 240; repetition, 238; special sentences, 241; variety, 239.
- Emphatic conjugation, 370, 371.
- Envelope (Lesson 5), 28.
- Envelope, 28-29, 132.
- Errors, common, adjectives, 299; adverbs, 299; conjunctions, 300; prepositions, 300; pronouns, 299; pronunciation, 104-106; sentences, 145-165; speech, 220-223, 297; verbs, 301; use of words, 308-319.
- Esteem*, 311.
- Estimate, 311.
- Examinations, New York Regents, 334, 379.
- Example, in paragraph, 192.
- Except*, 311.
- Exclamation, nominative of, 375.
- Exclamation mark, 348.
- Exclamatory sentence, 139.
- Explanation (Lesson 23), 165.
- Explanation in paragraphs, 192; methods of, 180; planning of, 175.
- Expletive, 362.
- Fallacy, in argument, 259.
- Feminine gender, 364.
- Few*, 311.
- Fields, James T., quoted, 77; poem by, 269.
- Fifty groups of words, commonly misused, 308-317.
- First appearance at the Odeon*, 77.
- First person stories, poetry, 83-84; prose, 57-64.
- Fix*, 316.
- Foreign words, 94.
- Form in friendly letters (Lesson 2), 15.
- Formal notes (Lesson 19), 134.
- Forms, business letter, 131-134.
- Friendly letters (Lesson 1), 8.
- From My Study Window*, 202; plan of, 203.
- Funny*, 311.
- Future perfect tense, 368.
- Future tense, 368.
- Gender, 364.
- General tests (Lesson 47), 328-337.
- Gerund, 369.
- Gilbert, W. S., poem by, 84.
- Going Down Hill on a Bicycle*, 213.
- Grading, class, 330-331.
- Grammar, review of, 358-381.
- Granny Grammar's Party*, 293-294.
- Guest, Edgar A., poem by, 210.
- Habit*, 311.
- Hackneyed expressions, 302-303.
- "HALT!" illustration, 228.
- Havana*, 199.
- Hawthorne, Nathaniel, quoted, 202.
- "HE HELD ME CLOSE AND I WENT TO SLEEP THAT WAY," illustration, 42.
- Heading, in letters, 16.
- Helping verb, 368.
- Henry, O., story by, 32.
- HER FIRST DAY AT SCHOOL, illustration, 179.
- Highwayman*, 79.
- Holmes, Oliver Wendell, poem by, 78.
- Homonym, 93.
- Hood, Thomas, letter by, 14.
- How to be clear (Chapter III), 113.
- How to be convincing (Chapter IV), 229.
- How to be interesting (Chapter II), 6.
- How to be thorough (Chapter V), 288.
- Hugh Wynne*, story from, 57.
- Hugh's School Days*, 57.
- Hughes, Thomas, quoted, 172.
- Human*, 312.
- Humane*, 312.
- Huxley, Thomas Henry, quoted, 251.
- Hyena's Howl*, 199.
- Hyphen, 351.
- Illusion*, 312.
- Illustration, in paragraphs, 192.
- Illustrations, A PASS IN HOCKEY, 112; AROUND THE CAMPFIRE, 336; BREAKING THE BRONCO, 287;

- "BUT OH, THE SWEETNESS AND OH, THE LIGHT OF THE HIGH-FASTIDIOUS NIGHT!" 268; "DON'T KILL HIM, DON'T KILL HIM, CHIEF!" 52; "HALT!" 228; "HE HELD ME CLOSE AND I WENT TO SLEEP THAT WAY," 42; HER FIRST DAY AT SCHOOL, 179; MAKING A GOAL, 144; "'NOW RUN, RUN,' SHE CRIED," 59; ON THE SKIS, 246; "OUT!" 207; OWL AGAINST ROBIN, 266; SURF BOARD RIDING, 196; TEA FOR FIVE, 189; THE CADDY, 200; THE TRAIL BLAZERS, 220; TOBOGGANING, 89; "WHAT A MEAL HE CAN PREPARE!" 167; "VOTES FOR WOMEN!" 276.
- Immigrant*, 312.
- Imperative mood, 368.
- Imperative sentence, 139.
- Imperfect tense, 368.
- Independent clause, 373.
- Indicative mood, 367.
- Indirect object, 374.
- Infinitive, 368-369.
- Interest in letters (Lesson 4), 26.
- Interest in story telling (Lesson 11), 87.
- Interest in words (Lesson 12), 91.
- Interesting, How to be, 6.
- Interjections, classified, 362; defined, 359; summary of, 379.
- Interrogative pronoun, 360, 366.
- Interrogative sentence, 139.
- Intransitive verb, 361.
- Introductory adverb, 362.
- Invent*, 312.
- Irregular verb, 368.
- Irving, Washington, quoted, 197.
- It Couldn't Be Done*, 210.
- Its (It's)*, 314.
- Johnston, Lincoln's letter to, 255.
- Keller, Helen, quoted, 8, 169-172.
- La Fitte's Treasure Hunt*, 173-174.
- Language, customs of, 3; evolution of, 1; laws of, 3.
- Lanier, Sidney, poem by, 266.
- Lay*, 312.
- Learn*, 313.
- Leave*, 313.
- Legend of Sleepy Hollow*, quotation from, 197.
- Lend*, 313.
- Less*, 311.
- Let*, 313.
- Letter, address, 30-31; adjustment, 120; application, 124-129; Austen, Jane, 230; body of, 17; business, 115-134; Carroll, Lewis, 9; closing, 17-18; comma in, 22; complaint, 119; convincing, 230-235; corrected, 291-292; diagram of parts, 20; Dickens, Charles, 10; friendly, 8-28; form in, 15; heading, 15-16; Hood, Thomas, 14; interest in, 26; Keller, Helen, 8; kinds of, 329; Lincoln, Abraham, 13, 231, 255; newspaper, 234; order, 116-117; parts of, 18; picture, 19-20, 24; placement, 22-25; punctuation, 22-25; receipt, 118; recommendation, 231-234; salutation, 16-17; signature, 18; special, 235; Stevenson, R. L., 11.
- Letters of application (Lesson 17), 123.
- Letters that convince (Lesson 34), 230.
- Liable*, 313.
- Liberal Education and Where to Find It*, quotation, 251.
- Lie*, 312.
- Like*, 313.
- Likely*, 313.
- Limiting adjective, 360.
- Lincoln, Abraham, letters by, 13, 231, 255.
- Lists, word, 352-358.
- Loan*, 313.
- London, Jack, story by, 54.
- Loose*, 313.
- Loose sentence, 140.
- Lose*, 313.
- Macy-Norris, quoted, 250.
- Mad*, 309.
- MAKING A GOAL, illustration, 144.

- Making paragraphs clear (Lesson 27), 190.
- Making sentences clear — unity (Lesson 21), 145.
- Making sentences clear — coherence (Lesson 22), 155.
- Many*, 314.
- Marks, diacritical, 96-98.
- Masculine gender, 364.
- Masefield, John, quoted, 219.
- May*, 310.
- Methods of explanation, 180.
- Mispronunciations, common, 297-298.
- Mitchell, S. Weir, story by, 57.
- Modifier, 374.
- Modifiers, 359.
- Mood, 367-368.
- Moroso, John A., story by, 43.
- Mosses from an Old Manse*, quotation from, 202.
- Most*, 314.
- Mr. Nobody*, 214.
- Much*, 314.
- Near*, 309.
- Negative adverb, 361.
- Neuter*, 31.
- Neuter gender, 364.
- New Testament, story from, 56.
- New York Regents examination, 334, 379.
- Nominative absolute, 375.
- Nominative case, 364.
- Nominative by direct address, 375.
- Nominative independent, 375.
- Nominative of exclamation, 375.
- Nominative, predicate, 374.
- None*, 314.
- Notional verb, 368.
- Noun in apposition, 375.
- Nouns, classified, 359; defined, 359; inflected, 363-364; summary of, 376.
- “‘NOW RUN, RUN,’ SHE CRIED,” illustration, 59.
- Noyes, Alfred, poem by, 79.
- Number*, 314.
- Number, 363.
- Object, of verb, 374.
- Objective case, 364.
- Objective complement, 374.
- Obsolete words, 93.
- Old Man and Jim*, 74.
- ON THE SKIS, illustration, 246.
- On writing and speaking (Chapter 1), 1.
- Order, in club meetings, 277.
- Order letters, 116-117.
- Ordering a Uniform*, 175.
- Other methods of explanation (Lesson 25), 180.
- “OUT!” illustration, 207.
- OWL AGAINST ROBIN, illustration, 266.
- Owl Against Robin*, 266.
- Parable of Talents*, 56; plan of, 71.
- Paragraph (Lesson 26), 184.
- Paragraph, clearness in, 190-193; development of, 191-193.
- Paragraphs that convince (Lesson 40), 271.
- Parentheses, 350.
- Parliamentary order, 277.
- Parsing, 373; of different parts of speech, 376.
- Part*, 314.
- Participle, 369.
- Particulars, in paragraph, 192.
- Parts of letter, 18-20.
- Parts of speech, definitions, 358; forms, 362; kinds, 359; summary of, 376-379.
- Parts of verb, 371-372.
- Party*, 315.
- Passive voice, 367, 370-371.
- Past tense, 368.
- People, description of, 208.
- Perfect tense, 368.
- Period, 343.
- Periodic sentence, 141.
- Person*, 315.
- Person, 363.
- Personal pronoun, 359, 365.
- Phrasal adverb, 361.
- Phrasal conjunction, 362.
- Phrasal interjection, 362.

- Phrasal modifiers, 374.  
 Phrasal preposition, 362.  
 Phrase, 373.  
 Picture, in letters, 19-20, 24.  
 Placement of letter parts, 22-25.  
 Planning, argument, 256; description, 201; explanation, 175-177; speaking, 280; story, 70.  
 Planning a description (Lesson 29), 201.  
 Planning a story (Lesson 8), 70.  
 Planning an argument (Lesson 38), 256.  
 Planning an explanation (Lesson 24), 175.  
 Pluperfect tense, 368.  
 Plural number, 363; poem about, 227.  
 Poetry that argues (Lesson 39), 265.  
 Poetry, that argues, 265-271; *Owl Against Robin*, 266; *The Owl Critic*, 269; that explains and describes, 210-215; *Going Down Hill on a Bicycle*, 213; *It Couldn't Be Done*, 210; *Mr. Nobody*, 214; *The Blind Men and the Elephant*, 211; that tells stories (first person), 83-84; *Bird Thoughts*, 83; *Yarn of the 'Nancy Bell,'* 84; (third person), 74-83; *Ballad of the Oysterman*, 78; *First Appearance at the Odeon*, 77; *Highwayman*, 79; *Old Man and Jim*, 74.  
 Poetry that explains and describes (Lesson 31), 210.  
 Portion, 314.  
 Position, in paragraphs, 272.  
 Possessive case, 365.  
 Potential mood, 367.  
 Predicate, 373.  
 Predicate adjective, 374.  
 Predicate nominative, 374.  
 Prefix, 283.  
 Prepositions, classified, 362; defined, 359; errors in, 300; summary of, 379.  
 Present perfect tense, 368.  
 Present tense, 368.  
 Principal verb, 368.  
 Progressive conjugation, 370, 371.  
 Pronouns, classified, 359-360; defined, 359; errors in, 299; inflected, 363-366; summary of, 377.  
 Pronunciation of troublesome vowels and consonants, 104-106.  
 Proper adjective, 361.  
 Proper noun, 359.  
 Prose stories, first person, 57-64; third person, 32-56.  
 Provincial words, 94.  
 Punctuation, 343-351; in letter parts, 22-25.  
 Punctuation and placement of letter parts (Lesson 3), 22.  
*Quantity*, 314.  
 Question mark, 348.  
 Quotation mark, 349.  
*Raise*, 315.  
*Real*, 315.  
 Reasons, in paragraph, 192.  
 Rebuttal, 261.  
 Receipt letter, 118.  
*Reckon*, 309.  
*Recollect*, 316.  
 Recommendation, letters of, 231-232.  
 Redundant verb, 373.  
*Regard*, 315.  
 Regents examinations, New York, 334.  
 Regular verb, 368.  
*Relation*, 315.  
*Relative*, 315.  
 Relative pronoun, 360, 366.  
*Remainder*, 316.  
*Remember*, 316.  
*Remit*, 316.  
*Repair*, 316.  
 Reputation, 261.  
*Reputation*, 310.  
*Respect*, 315.  
 Responsive adverb, 362.  
 Retained object, 374.  
 Review of grammar, 358-381.  
 Right use of words (Lesson 15), 108.  
 Riley, James Whitcomb, poem by, 74.

- Rise*, 315.  
 Russell Sage Foundation word list, 353-358.
- Sage Foundation word list, 353-358.  
 Salutation, in letters, 16-17.  
 Saxe, John Godfrey, poem by, 211.  
*Schoolroom*, 202-203; plan of, 203.  
 Schultz-Gerhard, E., quoted, 275.  
 Semicolon, 346.  
*Send*, 316.  
 Sentence (Lesson 20), 138.  
 Sentence, emphasis in, 238; kinds of, 139-141; topic, 191.  
 Sentences, testing of, 320-322.  
*Set*, 316.  
*Shall*, 368.  
 Signature, in letters, 18.  
 Simple adverb, 361.  
 Simple interjection, 362.  
 Simple predicate, 373.  
 Simple preposition, 362.  
 Simple sentence, 139.  
 Simple subject, 373.  
 Singular number, 363.  
*Sit*, 316.  
 Slang, 93.  
 Speaking, 1, 103-104; clearness in, 220; to convince, 276; unprepared, 279.  
 Speaking (Lesson 14), 103.  
 Speaking to convince (Lesson 41), 276.  
 Special business letter forms (Lesson 18), 131.  
 Special letters (Lesson 35), 235.  
 Speech, parts of, definitions, 358; forms, 362; kinds, 359; summary of, 376-379.  
 Speech, testing of, 297.  
 Spelling terrors, two hundred, 352-353.  
 Standard words, 92.  
*Stay*, 317.  
 Stevenson, R. L., letter by, 11.  
*Stop*, 317.  
 Stories, first person (poetry), 83; *Bird Thoughts*, 83; *Yarn of the "Nancy Bell,"* 84; (prose) *Day of Judgment*, 64; *Hugh's School Days*, 57; third person (poetry); *Ballad of the Oysterman*, 78; *First Appearance at the Odeon*, 78; *Highwayman*, 79; *Old Man and Jim*, 74; (prose) *Buddy and Waffles*, 43; *Chaparral Prince*, 32; *Parable of the Talents*, 56; *To the Death*, 54.  
 Stories in poetry told in the first person (Lesson 10), 83.  
 Stories in poetry told in the third person (Lesson 9), 74.  
 Stories in prose told in the first person (Lesson 7), 57.  
 Stories in prose told in the third person (Lesson 6), 32.  
 Story plans, 71.  
 Story telling, interest in, 87.  
 Strong verb, 368.  
 Subject, of sentence, 373.  
 Subjunctive mood, 367.  
 Subordinate conjunction, 362.  
 Substantives, 359.  
 Suffix, 283.  
 SURF BOARD RIDING, illustration, 196.  
*Suspect*, 317.  
*Suspicion*, 317.  
 Synonym, 93.  
 Synopsis, of verb, 370.  
 Syntax, 373; of members of sentence, 375.
- Talmage, T. De Witt, quoted, 199.  
 TEA FOR FIVE, illustration, 189.  
*Teach*, 313.  
 Technical words, 92.  
 Tennyson, quoted, 208.  
 Tense, 368.  
 Testing your sentences (Lesson 46), 320.  
 Testing your speech (Lesson 44), 297.  
 Testing your words (Lesson 45), 307.  
 Tests, general, 328-337.  
 THE CADDY, illustration, 200.  
*The Owl Critic*, 269.  
*The Seeing Hand*, 169-172.  
*The Ship*, quotation from, 219.  
 THE TRAIL BLAZERS, illustration, 220.

- Third person stories, poetry, 74-79 ;  
 prose, 32-56.
- Thorough, How to be, 288.
- To the Death*, 54 ; plan of, 71.
- TOBOGGANING, illustration, 89.
- Tom Brown's School Days*, quotation  
 from, 172.
- Topic sentence, 191.
- Transitive verb, 361.
- Trotty's Wedding Tour*, story from, 64.
- Two hundred spelling terrors, 352-  
 353.
- Unity in sentences, 145-149.
- Unless*, 317.
- Unprepared speaking, types of, 279.
- Van Tassel Farm*, 197.
- Variety, in paragraphs, 273.
- Verbal noun, 369.
- Verbs, classified, 361 ; defined, 359 ;  
 errors in, 301 ; inflected, 367-373 ;  
 summary of, 378.
- Very*, 315.
- Voice, 367.
- VOTES FOR WOMEN, illustration, 276.
- Ward, Elizabeth Stuart Phelps, story  
 by, 64.
- Way*, 310.
- Weak verb, 368.
- "WHAT A MEAL HE CAN PREPARE!"  
 illustration, 167.
- What Is a Boy Scout?* 166-169.
- When*, 317.
- While*, 317.
- Will*, 368.
- Without*, 317.
- Word lists, 352-358.
- Word modifiers, 374.
- Words (Lesson 32), 215.
- Words, antonym, 93 ; obsolete, 93 ;  
 archaic, 93 ; provincial, 94 ; coined,  
 92 ; right use of, 108-110 ; col-  
 loquial, 92 ; slang, 93 ; commonly  
 confused, 308 ; sources of, 282 ;  
 dialectic, 94 ; special, 217 ; foreign,  
 94 ; standard, 92 ; general, 217 ;  
 synonym, 93 ; homonym, 93 ;  
 technical, 92 ; interest in, 91 ;  
 testing, 307-317 ; that convince,  
 281.
- Words that convince (Lesson 42),  
 281.
- World I Live In*, quotation from, 169.
- Writing, 1.
- Yarn of the "Nancy Bell,"* 84.







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